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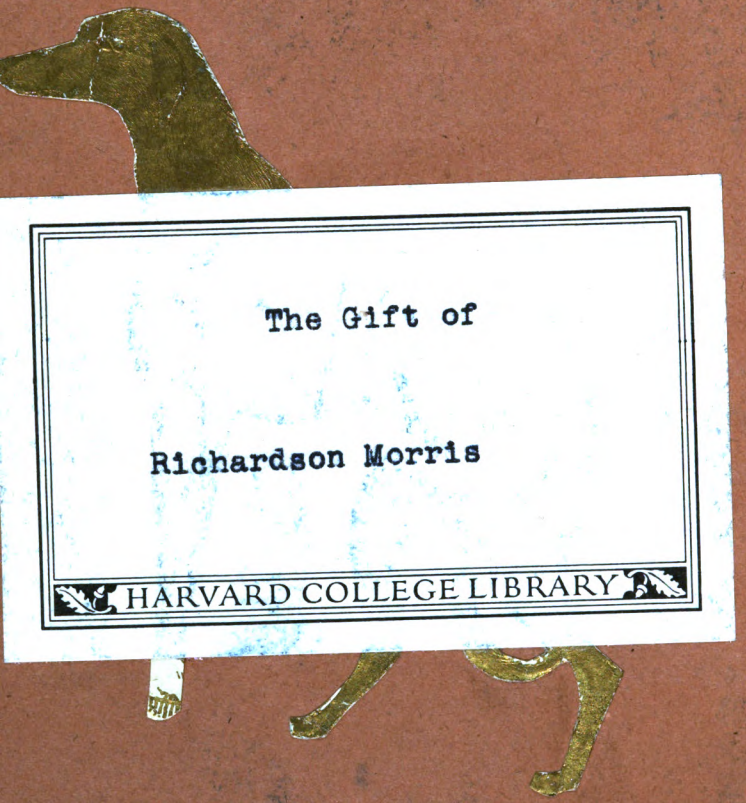
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REMARKS

UPON THE

PLAYS OF SHAKSPEARE.

VOL. I.

To The Revér.d Doctor Ford
as a small Token of my Respect
Regard and Esteem
Edw.d H. Seymou
London 25 Nov.r 1805
N.o 8 Clements' Inn

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REMARKS,

CRITICAL, CONJECTURAL, AND

EXPLANATORY,

UPON THE

PLAYS OF SHAKSPEARE;

RESULTING FROM

A COLLATION OF THE EARLY COPIES,

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DEDICATED TO

RICHARD BRINSLEY SHERIDAN, Esq.

By E. H. SEYMOUR.

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TO

RICHARD BRINSLEY SHERIDAN, ESQ.

SIR,

WHEN I desired permission to dedicate these Remarks to you, I was not sufficiently aware how dangerous an honour I was seeking:—the Work is merely critical, with little room for genius, were I possessed of any, to display itself; and I am evoking the discernment of one who, placed by the grateful and according suffrage of this nation in the supreme chair of Wit, Taste, and Eloquence, is peculiarly endowed with a talent for detecting and exposing fallacy of every kind. This thought, indeed, would instantly have checked my presumption, if I did not, at the same time, reflect, that pre-eminent abilities are, naturally, associated with exemplary candour; and that he whom I address is not more distinguished for brilliancy of intellect, than for ardour of benevolence.

I am, Sir, with great respect,
Your obliged and faithful
Humble servant,
E. H. SEYMOUR.

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OF these Remarks the greater part were written during the progress of a collation between the early copies, and that produced by Mr. Steevens, in 1793. *The revisal of the manuscript, necessary, in order to adapt the references to the recent edition, by Mr. Reed, and with a view to the probable variations therein, occasioned, in many places, material alterations. The reviser often found himself anticipated, and, of course, obliged to withdraw what had now become superfluous. The new matter introduced in the last commentary, together with reiterated meditations on the text, induced, sometimes, fresh opinions, and, sometimes, chastened those before advanced. But what is principally to be noticed here is, that, so often as the remarker reperused the pages on which he had presumed to comment, the mutilations and corruptions which disfigure them, appeared the*

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more flagrant; and increased his confidence in the proffered amendments: accordingly, it will be found that he has, sometimes, perhaps too rashly, overstepped the timid bounds which, in the Introduction, he had prescribed to himself, on the ground of conjectural restoration and rejection: this will appear most conspicuously, or, perhaps, most culpably, in Othello, King Lear, and Timon of Athens: the attempt was experimental, and the Author, like other adventurers, too sanguine in their pursuits, must abide the consequence of his temerity. The references apply, immediately, to the last copy of Johnson and Steevens's Shakspeare, edited by Mr. Reed; but they will, it is presumed, sufficiently accord with any other regular edition; as, to every remark, a note of the respective Act and Scene is annexed.

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INTRODUCTION.

AFTER the labours of so many acute and judicious men as, during almost a century past, have successively applied their talents to rectify and explain the works of Shakspeare, it might reasonably be supposed, that little room was left for further observation: that an authentic, or, at least, an approved text was firmly established; that all inaccuracies were repaired or noted; that the viciousness of interpolation, and the ignorance or idleness of transcribers and reciters were no longer to be confounded with the effusions of the poet, and that every passage which had languished in the trammels of obscurity, was at length either redeemed to illustration, or abandoned finally to impervious darkness; but a review of the plays, as they have been presented to the public by the last editor, will shew that such expectations remain, even yet, unfulfilled. It is true, indeed,

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the circumstances attending our great dramatist and his productions must ever leave questionable the authority even of the best copies, for, excepting A Midsummer Night's Dream, we shall not, perhaps, find a single play that is not evidently corrupted; and there exists no other rule whereby we can distinguish the genuine from the spurious parts, but that internal evidence which critical discernment may be able to extract from a patient and minute examination of the earliest copies, the consciousness of a peculiar and predominating style, and the sagacious perception of an original design, howsoever adulterated or deranged by innovation or unskilfulness.

On this ground, possibly, a rational hypothesis of purity may be erected, whenever there shall come forth a combination of talents and industry sufficient for the task: this, however, is a latitude of criticism, to which no editor, as yet, has extended his enquiry; they have all been satisfied with delivering the text of each drama as they found it, with preference occasionally to the readings of different impressions; and if the choice they made be

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deemed judicious, so much of their undertaking has been performed: but with regard to those anomalies in which the measure, construction, and sense, are often vitiated, they appear to have been strangely negligent; and, sometimes, more strangely mistaken: the want of meaning can never be excused; the disregard of syntax is no less reprehensible, and every poetic ear must be offended by metrical dissonance.

Yet all these faults abound without even a comment in the last edition of Shakspeare's plays. Upon examining the compositions before us, we must presently discern two different kinds of imperfections, one of them the result of haste or idleness; the other of habitual inaccuracy: those which were produced by mere inadvertency, whether of the poet himself or his transcriber; and where concord, prosody, and reason, unite in suggesting the true expression, should at once, perhaps, without scruple or remark, be set right in the text.(a)

The other, more compendious as well as mischievous class of errors, are those indigests of grammar, both in words and

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phrases, which are not, indeed, confined to this author, but equally disfigure the works of others; and are, unhappily, to be found in the volumes of writers the most applauded for correctness and elegance of diction: the frequency of these impurities, and the eminence of the names from which they seem to derive countenance, so far from furnishing any argument in their defence, present the strongest reason for their condemnation, since vicious modes and practices should, always, be resisted with a zeal proportioned to the danger arising from the prevalence of custom, and the seduction of example: and though much of what is here complained of cannot now be reformed, it should, at least, be stigmatised, to prevent what is indisputably wrong from being sanctioned by authority, or multiplied by adoption; but the most pernicious, as well as copious source of disorder in these works, is what has poured into almost every page of them, a torrent of interpolation; which, bearing on its surface the foam of antiquity, has been so mixed and blended with the rest, as to be at this day, not to the careless reader only,

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but to the most discerning critics, not very clearly distinguishable; and he who with the efficacy of just discrimination, and, in the confidence allied to great ability, should declare, "Thus far our poet wrote, the rest is all imposture," would claim and deserve a place "Velut inter ignes luna minores," supereminent, indeed, above all his competitors, in the honour of illustrating Shakspeare: this, however, were a project to the execution of which the present remarker professes himself incompetent: he will, therefore, confine his endeavours to that field of scrutiny which has bounded the ambition of men, much better qualified than he is, to extend its limits, assuming only as a datum, what no one will deny, *that interpolation does exist, and is frequent;* and resting thereon, conjointly with the excellence of the poetry, which, indisputably is our author's, an argument that very few of the ungrammatical, unmetrical, or unmeaning sentences, exhibited in these works, have issued from his pen. As to prosody, or the unskilfulness in that art, so commonly imputed to our author, no charge was ever more

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unsubstantial; for, to say nothing of Venus and Adonis, the Rape of Lucrece, and the Sonnets, all which are finished with a kind of fastidious exactness: there are numberless verses and scenes in the plays, which prove he had an ear as correctly tuned as that of Pope, but far surpassing him in true and various melody: and equal, if not superior, even to Milton himself. Whenever, therefore, we find a passage of general excellence and beauty, disfigured by an uncouth line, or a line itself decrepid or unweildy, we may reasonably conclude it is the effect of either unfaithful recitation, or hasty transcription; thus, when the king accosts young Hamlet:

"'Tis sweet and commendable in your nature, Hamlet,
"To give these mourning duties to your father.
"But you must know, your father lost a father,
"That father lost, lost his, and the survivor bound," &c.

It is plain that the hypermeter in the

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first and fourth lines has been impertinently or carelessly obtruded, and that the verse ran thus :(b)

" 'Tis sweet and commendable in you, Hamlet,
" To give these mourning duties to your father.
" But you must know, your father lost a father,
" That father his, and the survivor bound," &c.

The last of these lines, indeed, Pope very properly corrected. But let us proceed, and see if we can rationally associate such crudities with the mellow harmony of what follows :

——— " And the survivor bound
" In filial obligation, for some term,
" To do obsequious sorrow, but to pérsĕvĕr
" In obstinate condolement, is a course
" Of impious stubbŏrnness ; 'tis unmanly grief,
" It shows a will most incorrect to heaven ;

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" A heart unfortified, or mind impatient;
" An understanding simple and unschool'd:
" For, what we know must be, and is as common
" As any, the most vulgar, thing to sense—
" Why should we, in our peevish opposition,
" Take it to heart? Fie! 'tis a fault to heaven:
" A fault against the dead; a fault to nature:
" To reason most absurd; whose common theme
" Is death of fathers; and who still has cried
" From the first corse, till———he that died, to-day
" This must be so———."

It may be observed, in these verses, that the dissyllabic termination occurs pretty often; and once the trisyllabic. This occasional redundance is, certainly, as Dennis remarked, an improvement in our dramatic metre; though that critic is mistaken in ascribing to Shakspeare, either the invention of it, or the frequent introduction

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of the trisyllabic ending. The latter, in truth, is rarely resorted to by our poet; and very few instances of it can be collected throughout his works; neither is the dissyllabic an improvement, absolutely; it is no further so than as it varies and extends the general harmony; and, therefore, it should not be called forth too often, but if we find it here, in three successive lines, we shall not want evidence of similar or greater freedom in writers whose numbers are supposed to be more correct; as in Otway, with whom it abounds; and in Rowe, whose distinguishing praise seems to be the smoothness of his verse: but let us turn to instances more apposite, and compare these casual superfluities with such as are exhibited by contemporaries; by Jonson, Massinger, and Fletcher, who are not satisfied with an incidental or moderate use of the redundant ending; but seem, especially the two latter, to affect and prefer it, giving it place, sometimes, without intermission, for many lines, and, certainly, throughout their works, with more continuity than the regular heroic.(c) But there is, further, a conspicuous blemish in

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the prosody of these writers, from which Shakspeare is entirely free. The dissyllabic ending is only admissible where the accent reposes on the penultima; and is followed by a weak syllable of a constituent word, as

"His mother was a votress of my órdĕr,"

or, at least, by a monosyllable, that is nearly mute, as

"To fall-in-love with what she fear'd to lóok ŏn,"

and in this manner, only, does our poet employ it; and rather, as it appears, through expediency than choice; whereas, his corrivals of the day are so enamoured of the excess, that they will often prodigally burthen the ear to obtain it at the expence of a new, distinct, and emphatic word.(d)

This uncouth exuberance, so prevalent with Beaumont and Fletcher, as well as Massinger, that it disfigures the greater part of their poetry, is so uncongenial to

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the style of Shakspeare, that none of his interpolators has ventured to impose it on us, and the poorest lines that bear his name are with the noblest alike exempt from it. Thus it is evident, that, instead of regarding our poet as chargeable with ruggedness of composition, we should esteem him rather an exemplar of metrical harmony, and freely join in the praise which Jonson has bestowed on

—— " His well-toned and true-filed lines."

The passage from Hamlet, as, probably, may have appeared, was selected, not so much for its excellence, howsoever admirable it is, as on account of the corruptions that were attached to it; for it would be easy to adduce from Shakspeare's stock, examples of the highest and most finished poetry which happily have escaped the infectious and degrading hand of the interpolator; but such a display would be rather ostentatious than edifying, and is not included in the scope of the present design, the object of which is, first, to point out some instances of readings, in the early

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quartos, which seem preferable to those adopted by the last editor; secondly, to substitute order for derangement, by dismissing from the text all such words as have intruded to disturb the metre, without any benefit to the sense, as well as to restore others that have been omitted, to the detriment of both:(e) in the third place, to expose the grammatical anomalies of what kind soever they are: and lastly, to attempt an exposition of many passages, occult or dubious, which appear to have been, by the commentators, either overlooked or misinterpreted. The readings adopted from the early quartos, and proposed for preference, shall appear in their places, as will the notes which are offered in elucidation. It might seem proper, here, to make some remarks upon the violations of syntax that occur in these works; but, after a close examination, I believe it will be found that very few of those irregularities are justly ascribable to Shakspeare, and hardly any of them peculiar to him, so that the strictures which they would call forth must necessarily wander into an abstract treatise of philology; they shall,

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therefore, be referred to the several passages; with care, (in instances similar) to avoid the tediousness of repetition, by a significant mark, or by reference to what had preceded. Nothing now remains, by way of preface, but to say a few words upon the notes which are presented in illustration; of these, a few will be advanced with confidence, as the suggestions of some valued friends, eminently qualified for any work of criticism, and intimately conversant with the genuine style and spirit of our poet. The friends here alluded to, are Mr. Capel Lofft, Mr. Ben. Strutt, of Colchester, and the late noble person whose name is inserted in the title page. The notes derived from these sources shall be marked with the appropriate signatures. Concerning the others, the author of them will neither affect modesty nor display arrogance; they will, doubtless, in many instances, be found weak, superfluous, and erroneous; but so, likewise, have been not a few of those to which are annexed names with whom it may be honourable to be associated, even in miscarriage: thus far, only, will he presume to emulate his

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——— "Of what thou *wast*."

"All the conspirators save only he." *K. Rich. III.*

——— "Save only *him*."

"The earth hath swallow'd all my hopes but she."
Rom. and Jul.

——— "But *her*."

"When neither are alive." *Cymbeline.*

"When neither *is* alive."

"This is strange, your father's in some passion."
Tempest.

"'Tis strange, your father's in some passion."

It is, perhaps, unnecessary to tell the reader of Shakspeare, that "Passion," like all other words, wherein a junction of vowels will admit of either a lengthened or contracted utterance, the poet applies variously to suit the quantity and tenor of his verse; thus, in Hamlet, we find *passion* a dissyllable.

"That laps'd in time and passïon lets go-by."

But in the Two Gentlemen of Verona, again a trisyllable.

"Poor forlorn Protheus, passiónate Protheus!"

"Limps after in base imitatión."
Anth. and Cleop.

"And feeds on objects, arts, and imitatïons."
Ibid.

"My liege, this haste was hot in questión."
K. Hen. IV.

"Use no more questïon, try no further means."
Merch. of Ven.

"Thy nephew and right royal sovéreign."
K. John.

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"Might, by the sovĕreign power you have of us."
Hamlet.

"How all occasĭons do inform against me."
Ibid.

"For courage mounteth with occasión."
K. John.

"By héavén, Hubert, I'm almost asham'd."
Ibid.

"The sun is in the heavĕn; and the proud day."
Ibid.

"Figur'd quite o'er with burning metéors."
Ibid.

"And call them metĕors, progidies, and signs."
Ibid.

"And come against us in full púissance."
Ibid.

"Upon the powĕr and pŭissance of the king."
Ibid.

"I mean, my lord, those pówérs that the queen," &c. &c.

Nor is this effect of associated vowels confined to themselves, even iron consonants, intervening, will often be amalgamated in the coalition.

"Within their alabaster innŏcent arms."
K. Rich. III.

"Christian and heathĕn must be beleed and calm'd."
Othello.

"Of impious stubbornnĕss; 'tis unmanly grief."
Hamlet.

"Some of those branches by the destĭnies cut."
K. Rich. II.

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"One flourishĭng branch of his most royal root."
K. Rich. II.

Of this licence Milton also makes abundant and happy use.

"And chiefly thou, o spirĭt, that dost prefer."——

"If once they hear that voice, their liveliĕst pledge."——

"In worst extremes, and on the perĭlous edge."——

"Innumerablĕ as when the potent rod."——

"Arraying with reflected purplĕ and gold."——
Paradise Lost.

"On all deservers, *from* hence to Inverness."
Macbeth.

"On all deservers, hence to Inverness."

"So all men do, *from* hence to the palace gate."
Ibid.

"So all men do, hence to the palace gate."

"I wou'd breed *from* hence, occasion, and I will."
K. Lear.

"I wou'd breed hence, occasion, and I will."

Let us here, once for all, condemn that practice which prevails among our most correct writers, of placing the preposition, "from," before the words hence, thence, whence, with their compounds, *henceforth*, *thenceforth*, *whenceforth*, *henceforward*, &c. &c. These are all adverbs, unconnected with prepositions, and, clearly, of themselves expressing: from this time, place, or cause; from that time, place, or cause; from which time, place, or cause, &c. and the introduction of the ablative preposition is no less impertinent than would be that of the dative before the adverbs hither, thither, whither, were they to be set down to hither, to thither, to whither.

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(b) It is not improbable that the poet himself might have introduced the word which is here rejected; and that the line, at first, stood thus:

"'Tis sweet and commendable in your nature."

But when, upon revisal, he judged it fitting to insert "Hamlet," it was, doubtless, to follow, that the word "Nature," with the possessive termination of the pronoun, was to be expunged. C. LOFFT.

(c) MASSINGER.——DUKE OF MILLAINE. Ed. 1638.

MARCELLA. ——— "Unheard-of impudence!

FRANCISCA. —— "You'll say I'm mod*est*,

"When I have told the story; can you tax *me*

"(That have receiv'd some worldly presents from *him*)

"For being ungrateful? When he that first tas*ted*,

"And hath so long enjoy'd your sweet embrac*es*,

"(In which all blessings that our frail condit*ion*

"Is capable of, is wholly comprehend*ed*)

"As clogg'd with happinesse, condemns the giv*er*

"Of his felicitie; and, as he reached *not*

"The master-piece of mischief, which he aims *at*,

"Unless he pay those favours he stands bound *to*,

"With unexampled favour; nay, doats on *you*

"As there were something in you more than wom*an*,

"When, on my knowledge, he long* hath wish'd

"You were among the dead; and I, you scorn *so*,

"Perhaps, am your preserver ———."

MARC. ——— "Bless me, good *Angels!*

"Or am I blasted? Lies so false and wick*ed*

"And falsehood to so damnable a pur*pose*," &c.

Of eighteen lines here, in succession, we find only one (admitting the offered correction) of the regular heroic structure———.

* *Time*, probably omitted.

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" And age from that which bred it, good exam*ple*,
" Nay (wou'd ourselves were not the worst) even pa*rents*
" That did destroy the hopes in their own child*ren*:
" *The first words we form their tongue with are licentious jests.*
" Can it call whore? Cry bastard? O then kiss *it*,
" A witty child! Can't swear? The father's dar*ling*.
" Give it two plums; but this is in the in*fancy*:
" When it puts on the breeches, it will put-off *all this*;
" Ay, it is like, when it is gone into the bone alre*ady*."

Ben Jonson—Every Man in his Humour.

" In all our royal master's names we tell *you*,
" You have done injustice; broke the bond of con*cord*,
" And from their equal share, from Alexan*der*
" Parted; and so possessed not, like a broth*er*,
" But as an open enemy you have hedged *in*
" Whole provinces; mann'd and maintain'd these in*juries*,
" And daily with their sword, though they still hon*our you*,
" *Make bloody inroads, take towns, and ruin provinces.*"

Beam. and Fletcher—Mad Lover.

Among these diffused terminations (besides some that are entirely out of all reckoning) we find in Jonson one, and in Beaumont and Fletcher two trisyllables; which, by the way, is very frequent with these writers.

(d) As, besides some instances in the preceding note,

———— " Where he
" Resolves to revel, how the lords of her, *like*
" The tradesmen," &c.

Massinger.—Picture.

" To die, which is inevitable, you *may urge*."

Ibid.

" The Spartans are in arms, and like to win *all*.

Beam. and Fletch.—Mad Lover.

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"You are so tender now, think where you are *sweet*."
Beam. and Fletch.—Hums. Lieut.

"As you love heaven, love him; she's only yours, *sir*."

"My lord the king, he will undo himself, *sir*."
Ibid.

"Time and the wars together, make me stoop, *gentlemen*."
Ibid.—Loyal Subject.

"This is the noblest difference; take your choice, *sister*."
Ibid.

"I hope you travel, sir, with licence; how *long*, *sir*."

"My lord, will you not take your dispatch hence, *yet*?"
Ben Jons.—Volpone.

"We shou'd have a new amalgama made; *O this ferret!*"
Ibid.—Alchemist.

"*For a cloake with thrice-died velvet, and a cast suite.*"
Massinger.—Maids of Honor.

"Yourselves both in and upright with a provant *sword*."
Ibid.—Ed. 1632.

(e) In the twilight obscurity of this vast region, where vagrant opinion will often be allured by vanity, that *ignis fatuus*, to tread the perilous wilds of conjecture, "I pull in resolution," it will, doubtless, be objected by some, that I am here transgressing the boundaries assigned to the critic; who, though licensed, by prescription, to commend or censure, can claim no privilege to alter. Unquestionably, where the text of an author has come attested to the world, as his own unadulterated performance, any attempts at emendation are unwarrantable; and, I have always viewed with indignant astonishment, the desperate temerity of Bentley, as exercised on Milton; but if we, for a moment, contemplate the different circumstances attending that great poet and our dramatist, we must perceive that no comparison,

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on this ground, can be made between them. During the lifetime of Milton, two genuine editions of the Paradise Lost were published; and, besides the change in the number and disposition of the books, in the second copy we see, by a new title page, and a table of errata annexed, but two years afterwards, to the first, that the illustrious author had bestowed upon it the greatest attention, even to the most minute peculiarities of orthography. How foreign from this is the case of Shakspeare! Unmindful of every thing but his ease and profit, and wholly indifferent to the applause of posterity, he abandoned his works to the disposition of chance, and they came forth, accordingly, altered, augmented, and depraved; as suited, alternately, the caprice, the avarice, and the ignorance of players, managers, and publishers: upon a revisal, therefore, of compositions so abused, correction cannot fairly be deemed arrogance, nor alteration sacrilege; and if casual improvement be not imperiously dictated, but modestly suggested; not imposed as authentic, but submitted as convenient; not rashly usurping a station in the text, but humbly waiting for judgment in the margin, and implicitly abiding the sentence of the reader, whether for acceptance or rejection, the attempt will, at least, be pardonable.

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REMARKS

UPON THE

PLAYS OF SHAKSPEARE.

TEMPEST.

ACT I. SCENE I.

6. "*Blow, till thou burst thy wind.*"

Till thy lungs be rent—till thou art broken-winded.

SCENE II.

11. "*If by your art, my dearest father, you have*
"*Put the wild waters in this roar, allay them.*"

I am inclined to think the poet would have arranged these words thus:—

"If, by your art, my dearest father, you
"Have put the wild waters in this roar, allay them."

Arithmetic, indeed, might pause, dubious which line to burthen with the redundant syllable, but a good ear, in harmony with the sense, would at once suggest this disposition.

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12. " *More better.*"

Mr. Stevens calls this mode of speech ungrammatical, but, I believe, he is mistaken. There appears to have been formerly five degrees of comparison—Good. Better, more better. Best, most best. B. STRUTT.

15. " *Thy mother was a piece of virtue.*"

Piece is pattern, as in Anthony and Cleopatra, Act 3.

" Let not the piece of virtue which is set
" Betwixt us, as the cement of our love—"

And again, ibid. Act 5.

" ——— To imagine
" An Anthony were nature's piece, 'gainst fancy."

19. " ——— *Like one*
" *Who having, unto truth, by telling of it,*
" *Made such a sinner of his memory,*
" *To credit his own lie.*"

Lie is certainly the correlative to which *it* refers. The use of the pronoun before the noun to which it relates, though a sort of υστερον προτερον, and improper, is not very uncommon in conversation: the following is an instance of it in Locke's Essay on the Human Understanding, B. 264. " The bodies which we daily handle make us perceive that whilst they remain between *them*, they do, by an insurmountable force, hinder the approach of the parts of our hands that press them." The thought is something like the *fingebant simul credebantque* of Tacitus. An. 5. 10.

LORD CHEDWORTH.

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20. "*So dry he was for sway.*"

Surely there was no need of a note to tell us that *dry* meant thirsty, in which sense it is very commonly used: so Gay, in his Shepherd's Week,

"Your herds for want of water stand a-dry."

LORD CHEDWORT.

21. "*I, not rememb'ring how I cried out then,*
"*Will cry it o'er again.*"

How I cried out, *i. e.* how I expressed my trouble.

"———— *It is a hint*
"*That wrings mine eyes to't.*"

To what? exclaims Mr. Steevens; who then, with the authority of Dr. Farmer, expunges "to 't;" but the answer to his question is obvious enough. *The act of crying.* Your tale, says Miranda, is a suggestion that forces me to weep.

23. "*When I have deck'd the sea with drops full salt.*"

To deck, I believe, is merely to cover or place uppermost: thus in Venice Preserved—

"Downy pillows, deck'd on leaves of roses."

24. "*Some food we had, and some fresh water, that*
"*A noble Neapolitan, Gonzalo,*
"*Out of his charity (who being then appointed*
"*Master of this design) did give us,*" &c.

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Mr. Steevens need not have scrupled to insert in the text his clear and obvious emendation of this corrupt passage: *He* being then appointed, &c.

25. "*Now I arise.*"

It is very difficult to assign a meaning, or a commodious one, to these words; and I cannot but suspect them to be corrupt. May we suppose *arrest*, instead of arise? Now I seize upon and fix your attention. This I am far from recommending; but I know not what to do with the passage. Mr. Strutt supposes it to be only a marginal note of the player's.

"*Now I arise.*"

I confess I cannot acquiesce in either of the explanations given of these words, though I do not know that I am able to give any very satisfactory account of them. With the regulation proposed by Sir William Blackstone (to which I can hardly believe that many readers will yield assent,) Mr. Steevens seems dissatisfied, from his not adopting it, and proposing an explanation of the words as they now stand; but I cannot think that Mr. S. has given the true meaning; for I do not perceive that Prospero now rises in his narration, which had from the beginning been extremely interesting, as Miranda confesses, (your story would cure deafness.) I am strongly inclined to think the words mean no more than that Prospero rises from his seat; which he does because he was just now concluding his narration; all that remains for him to relate, being, that they arrived in the island in which he had been tutor to his daughter; which account he dis-

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patches in four lines: what farther he says to Miranda, is in answer to a question put by her, and is no part of his narrative. I do not contend that the words understood in this sense are absolutely necessary; but neither are they so in the sense attributed to them by Mr. Steevens, or by Sir William Blackstone. I confess I think those gentlemen have gone too deep for the meaning.

LORD CHEDWORTH.

29. " *Yea, his dread trident shake.*
" ——— *My brave spirit!*"

This is defective; we might read,

" That's my brave spirit."

But *shake*, says Dr. Farmer, is in Warwickshire, &c. a dissyllable; and so, indeed, it is, as well as *brave*, and many other such words, in London, and every where else, according to the barbarous tone of methodistical elocution; but I believe by no other authority written or oral; the word often occurs in these works with its natural sound and quantity.

30. " ——— *Cooling of the air with sighs,*
" *In an odd angle of the isle, and sitting,*
" *His arms in this sad knot.*"

Thus in Romeo and Juliet:

" His arms folded in sorrow's knot———
" The still-vex'd Bermoothes."

Milton uses the same word in a similar sense.

" When, with fierce winds, Orion, arm'd,
" Hath *vex'd* the red sea coast," &c.

Parad. Lost.

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35. "*Go make thyself like to a nymph o'the sea;*
"*Be subject to no sight but mine; invisible*
"*To every eye-ball else.*"

I do not perceive the inconsistency that Mr. Steevens complains of here: Ariel is commanded to assume the form of a sea nymph, and not to be known by any other eye than Prospero's, as his ministering agent.

38. "*Urchins.*"

I believe urchin is used as synomymous with elf. I remember having heard children, small of their age, called urchins: so Prior—

"Pleas'd Cupid heard, and check'd his mother's pride;
"And who's blind now, Mamma? the urchin cried." LORD CHEDWORTH.

40. "*Cursed be I that did so! All the charms.*"

I would read, with the second folio,

"Curs'd be I that I did so," &c.
LORD CHEDWORTH.

40. "*Here you sty me.*"

This passage seems a confirmation of the reading in As You Like It. "Sty's me here at home;" not *stays.*

44. "*Where shou'd this music be? i'the air, or the earth?*
"*It sounds no more; and sure it waits upon*
"*Some God of the island.*"

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Milton seems to have been thinking of this passage in Comus.

" Can any mortal mixture of earth's mould
" Breathe such divine enchanting ravishment?
" Sure something holy lodges in that breast," &c.

ACT II. SCENE I.

57. " *You have taken it wiselier than I meant.*"

An adverb declined into the comparative adjective; as, again, in A Midsummer Night's Dream:

" And earthlier happy is the rose distill'd," &c.

57. " *You've paid.*"

Mr. Malone's note appears to me ingeniously absurd. If *you're paid* be the true reading, the words must (as Mr. Mason has remarked,) be given to Sebastian; and this I think not improbable. LORD CHEDWORTH.

75. " ——— *Twenty consciences,*
" *That stand 'twixt me and Milan, candied be they,*
" *And melt, ere they molest.*"

Away with all such objections as conscience can oppose; let them be made of such perishable or dissoluble stuff as candy, and melt sooner than molest or hinder me.

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SCENE II.

84. "*Misery acquaints a man with strange bedfellows.*"

A similar reflection occurs in King Lear:

"The art of our necessities is strange
"That can make vile things precious."

ACT III. SCENE I.

96. "——— *Created*
"*Of every creature's best.*"

I perceive no reason to dissent from Dr. Johnson's conjecture that this is an allusion to the picture of Venus by Apelles. *Creature* is still used in Ireland, absolutely without an epithet, as a term of endearment for a woman.

99. "*Here's my hand.*"

I thought it had been a common custom to join hands on making a bargain: by notes like this of Mr. Henley's, a book may be swelled to any size that will suit the editor's purpose.

LORD CHEDWORTH.

104. "*What a pied ninny's this.*"

Mr. Steevens is right; Mr. Malone's remark is true, but there is no occasion to have recourse to it in the present instance; it is going out of the way to fix an impropriety on the poet who has

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improprieties enough of his own to answer for, without being loaded with those which are made by the ingenuity of his commentators.

LORD CHEDWORTH.

107. " ——— *I ne'er saw woman,*
" *But only Sycorax, my dam, and she.*"

As it does not appear that the poet intended to make Caliban violate grammar, *she* ought, at once, in the text, to be altered to *her*.

" *Calls her a nonpareil; I ne'er a woman.*"

It is of little consequence whether the article *a*, in this line, be rejected or retained; the redundancy in the last syllable (admitted in dramatic verse) is, in either case, the same.

" Calls her a nonpareil; I ne'er saw ă wom-an."

117. " ——— *The elements,*
" *Of* whom *your swords are temper'd, may as well*
" *Wound the loud wind, or with bemock'd-at stabs*
" *Kill the still-closing waters, as diminish*
" *One dowle that's in my plume.*"

This thought occurs in Macbeth.

" As easy may'st thou the entrenchant air,
" With thy keen sword, impress, as make me bleed."

And Milton uses it, in Paradise Lost, Book 6.

" ——— Spirits that live thro'out,
" Vital in every part, not as frail man,

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" Cannot, but by annihilation, die:
" Nor, in their liquid texture, mortal wound
" Receive, no more than can the fluid air."

The personal pronoun " whom," instead of the natural neuter *which*, is not accordant with English idiom.

119. " ——— *So, with good life,*
" *And observation strange, my meaner ministers*
" *Their several kinds have done.*"

There seems to be a great deal of superfluous comment here:—the sense, I believe, is plainly this. Those meaner ministers have performed their duty with spirit, and an admirable attention to their distinct offices.

120. " ——— *I leave them, whilst I visit*
" *Young Ferdinand, (whom they suppose is drown'd.)*"

Strange, that any editor should overlook so barbarous a breach of grammar as this; and yet it has polluted the text in all the successive editions of Mr. Steevens, and the rest. *Whom*, a nominative case!—*whom is!* for while the verb *is* remains, this must be the construction. Whom they suppose *to be* drown'd, would, indeed, be concord; but the expression is elliptical: who (as) they suppose is drown'd; i. e. who is drown'd (as they suppose.)

121. " *And with him there lie mudded.*
" ——— *But one fiend at a time.*"

I am ready to agree with Mr. Steevens that where, as in this instance and many others, the

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metre is redundant or incomplete, there is corruption; but I should rather repair the prosody here, by dismissing the words "but" and "fiend."

"And with him there lie mudded."
Seb. "——— one at ă time,
"I'll fight their legions o'er."

ACT IV.

135. "*This is strange: your father's in some passion.*"

Mr. Steevens remarks that this line is defective, and introduces the word *most*, to make it complete; but it is less defective than redundant.

"'Tis strange; your father's in some passion."

Passion is here, as in various other places, a trisyllable.

"*You do look, my son, in a mov'd sort.*"

A slight transposition, and the enlargement of a vowel, would restore this line to measure.

"You do, my son, look in a moved sort."

140. "——— *Advanc'd their eyelids.*"

Thus in Act 1, p. 46.

"The fringed curtains of thine eye advance."

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ACT V. SCENE I.

152. "*I'll drown my book.*" [*Solemn music.*

The direction for the music was not, I suppose, intended for this place, but after the words,

"——— *Boil'd within thy skull.*"
(Solemn music.)

The direction for "solemn music" is certainly misplaced, the three lines, beginning "A solemn air, and the best," &c. seem addressed only to Alonzo, as the first who approaches Prospero.

"*Now useless boil'd within thy skull! there stand,*
"*For you are spell-stopp'd.*"

At the first pause after the word "skull," Alonzo, having approached the station designed by Prospero, is directed to stand: between the time of this sentence to Alonzo, and the subsequent one to Gonzalo, the solemn air commences, and the rest of the company take their stations in the circle formed by Prospero. Were the air first to commence at the pause after "fellow-drops," it would be too far distant, and the arrangement of the enchanted persons would improperly be unaccompanied by any of Prospero's magic. I would have the address to Gonzalo spoken during the diminuendo, or dying-away of the air, and the pause which follows that address be filled up by the air swelling upon the sense.—This management of the music would give effect to Prospero's words, and the judicious introduc-

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tion of it, at the various *intervals* of Prospero's speech, which follow, would connect the whole. At the end of the 92nd line, the music should be as an accompaniment to Ariel's song, (if here rightly inserted) and, having accomplished its purpose upon Alonzo and the others, might with propriety lay aside its solemnity, and fit itself to a lighter measure. When Ariel has finished his song, the symphony which ensues should be solemn, and but faintly heard, till finally dismissed by Prospero with So, so, so. B. STRUTT.

168. "——— *Control the moon, make flows and ebbs,*
"*And deal in her command without her power.*"

i. e. I apprehend Sycorax could exercise her art in the regions of the moon's sway, independently of that power.

171. "*I'll be wise hereafter.*"

Dr. Warton, in his elegant critique on this play, (Adventurer, No. 93, 97) thinks Shakspeare injudicious in putting into the mouth of Caliban this speech, which implies repentance and understanding; whereas he thinks the poet ought to have preserved the fierce and implacable spirit of Caliban to the end. I doubt whether this censure is just, and suspect it would not have been passed, had not Dr. Warton thought it necessary to point out some defect in the piece, on which he was commenting, in order to escape the charge of an indiscriminating admiration of his author, too frequently imputable to commentators: Caliban was struck with the splendid appearance of Prospero and the other princes, whose magnificent

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habits far exceeded any thing he had ever seen before; for their "garments being, as they were, drenched in the sea, held, notwithstanding, their freshness and glosses, being rather new-dyed than stained with salt water;" and he considered them as beings of a superior order to the drunkards with whom he had lately conversed.

"O, Setabos! these be brave spirits indeed.
"How fine my master is!"———

It is natural for a savage to be immoderately delighted with novelty, and to overrate that with which he is captivated; and accordingly Caliban, in his first encounter with Stephano and Trinculo, is represented, with great propriety, (I think) as treating his new friends with a superstitious respect.

"That's a brave god, and bears celestial liquor.
"I'll kneel to him."———

He had recently, besides, had painful experience of Prospero's power; the further effects of which he still dreaded,—"I fear he will chastise me," and "I shall be pinch'd to death;" and his extravagant admiration co-operating with his fears, it seems natural for him to promise amendment, and to engage obedience to those whom his astonished imagination conceived to be possessed of transcendant dignity and power.

LORD CHEDWORTH.

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TWO GENTLEMEN OF VERONA.

ACT I. SCENE. I.

180. "—— *Give me not the boots.*"

Boot or boots signifies, in language very commonly understood, something in barter, superadded to the principal article—this is called *boot* or *boots*. Proteus says—nay, give me not the boots—no, replies Valentine, for it boots thee not, *i. e.* it is of no advantage to thee.

195. "*Poor forlorn Proteus, passiónate Proteus.*"

Pássiónáte a quadrisyllable.

200. "*Sweet love! sweet lines! sweet life!*"

Something is wanting here: perhaps the verse might have run thus:

"Sweet lines! and now, sweet life! and sweeter love."

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ACT. II.

214. "*I am the dog: no, the dog is himself, and I am the dog: O the dog is me, and I am myself.*"

Perhaps the meaning of Lance's dramatic arrangement is this: "I am the dog;" this suggesting the idea of an *unlucky fellow*, which he conceives himself to be, he says, directly—no: the dog is as he should be, and I am the dog, *i. e.* the unlucky fellow—O! to me belongs the name of dog, and I am nothing else.

221. "*I'll die on him that says so, but yourself.*"

I'll die on him seems to mean I'll execute death on him; or, perhaps, I will contend with him to death: I will enter the fatal lists with him.

ACT. III. SCENE II.

258. "*Ay, and perversely she persévers so.*"

This unusual accentuation of persevere or persever, might be avoided thus:

"Ay, and perversely does she pérsĕver so."

In other places we find the accent resting on the first syllable.

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Pérsever not, but hear me mighty king."
K. John.

And in Hamlet—

" To do obsequious sorrow, but to pérsĕvĕr."

ACT IV. SCENE I.

268. " *In my mood.*"

Mood, says Mr. Malone, is anger or resentment; but this is not a just definition of the word; mood is any arbitrary or capricious disposition of the mind, and may as well be generosity, sullenness, &c.

" ——— Fortune is merry,
" And in this mood will give us any thing."
Jul. Cæsar.

" Her mood must needs be pitied."
Hamlet.

" ——— Unused to the melting mood."
Othello.

If mood were implicitly anger, Dryden's " ireful mood" would be tautology.

SCENE III.

277. " *Váliánt, wise, remorseful, well accomplish'd.*"

Valiant a trisyllable.

SCENE IV.

282. " *A slave, that, still an end, turns me to shame.*"

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Still an end is, without deviation—perpetually onward.

288. " ——— *My mistress' love.*"

Sir Th. Hanmer's proposed emendation, *his* Mistress' Love, is needless; Julia evidently alludes to the *part* she has been *acting*; upon which the following line is a direct comment.

" Alas! how love can trifle with itself."

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MIDSUMMER-NIGHT'S DREAM.

ACT I. SCENE I.

317. " ——— *She lingers my desires.*"

Lingers, a verb active.

" *Long withering out a young man's révenue.*"

Revenue has not always this accentuation: in Hamlet we find it—

" That no revénue hast, but thy good spirits."

322. " *But earthlier happy is the rose,*" &c.

This anomalous comparison of an adverb is not singular. See the Tempest, Act 2, Scene 1.

" You have taken it wiselier than I meant."

And Milton, more than once, uses the same licence.

" Now amplier known thy Saviour and thy Lord."
Paradise Lost. B. 12.

" *For aye to be in shady cloister mew'd.*"

The poet was very good to make a christian of Theseus.

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324. "*I must employ you in some busínéss.*"

Business a trisyllable.

326. "*And ere a man hath power to say,—Behold!*
"*The jaws of darkness do devour it up.*"

This thought, a little varied, occurs in Romeo and Juliet.

"———— Too sudden,
"Too like the lightning, that doth cease to be
"Ere one can say—it lightens!"

327. "*Then let us teach our trial patíénce.*"

Patience a trisyllable.

"*To make all split.*"

Thus in Hamlet, "To split the ears of the groundlings."

SCENE II.

335. "*And so grow to a point.*"

To support Mr. Warner's conjecture, we must not only read to *appoint* for to a point, but alter grow to *go, and so go to appoint;* but, I believe, no change is necessary, and that the sense is only, and so proceed to a point or conclusion.

338. "*Ercles' vein.*"

A corruption, I suppose, of Hercules.

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ACT II. SCENE I.

351. "*A roasted crab.*"

It is really too much for patience to observe Mr. Steevens, explaining and bringing instances to confirm his remark, that a crab is a wild apple.

SCENE II.

352. "*The wisest aunt,*" &c.

Mr. Steeven's note on this passage, informing us that "wisest aunt" means *the most sentimental bawd,* is truly Warburtonian, as the expression taken in its direct sense is much more humorous; such notes make me sick: we shall by and by be informed when Hamlet says *mother*, he means capital bawd, because *mother Needham's* character is well known.

Heron's Letters of Literature.

Mr. Steevens's note seems to merit the severity of this reprehension. LORD CHEDWORTH.

353. "*But room, Faery, here comes Oberon.*"

Fairie or Faerie is, certainly, as Dr. Johnson observes, sometimes a trisyllable with our old writers; but never, I believe, with the accent as here placed on the second syllable Fāĕry: perhaps we should read—

"But Fairy, room, for here comes Oberon."

355. "*Knowing I know thy love to Theséus.*"

Theseus a trisyllable.

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360. "*The human mortals.*"

I cannot think that any distinction is meant between men and fairies, but between mankind and the rest of perishable nature: a general and destructive disease is described; the corn is rotted, the cattle are drowned, or die of sickness; the human beings feel the want of the accustomed season.

363. "*The seasons alter: hoary-headed frosts*
"*Fall in the fresh lap of the crimson rose;*
"*And on old Hyems' chin, and icy crown,*
"*An odorous chaplet of sweet summer buds*
"*Is, as in mockery, set: The spring, the summer,*
"*The childing autumn, angry winter, change*
"*Their wonted liveries; and the 'mazed world,*
"*By their increase, now knows not which is which.*"

Lee seems to have made use of this description in his Œdipus.

"———— The seasons
"Lie all confus'd; and, by the heavens neglected,
"Forget themselves; blind Winter meets the Summer
"In his mid-way; and, knowing not his livery,
"Has driven him headlong back."

"The childing autumn," *i. e.* the teeming, productive, abundant autumn.

369. "*Not for thy kingdom.—Fāĕries, away.*"

Faeries again a trisyllable, but with the accent more commodiously placed.

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373. "*Love in idleness.*"

I cannot discover why Mr. Steevens should object to the praise bestowed by Dr. Warburton upon this passage, except on account of the epithet *irregular*, which certainly is misapplied; the moral being that love, in general, has power only when the mind is unemployed, of which the lines produced by Mr. Steevens, from The Taming of a Shrew, are an illustration.

SCENE III.

378. "*I'll follow thee, and make a heaven of hell,*
"*To die upon the hand I love so well.*"

To die *upon* the hand, says Mr. Steevens, is to die *by* the hand; and he brings, in confirmation of this sense, a passage from The Two Gentlemen of Verona, "I'll die on him that says so but yourself:" but surely Proteus, when he says this, does not mean he'll die *by* him; but either that he will kill him, or contend with him to death, and in this latter sense I am inclined to interpret the present passage.

386. "*Near this lack-love, this kill-courtesy.*"

To correct the redundancy of this line, Mr. Steevens omits the repetition of "this," but the verse will still be faulty, unless we make courtesy a dissyllable only, and place the accent on the latter part of it.

"Pretty soul! she durst not lie
"Near this lack-love, kill cŭrt'sȳ."

Theobald proposed—

"Near to this kill-courtésy."

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And I perceive no better expedient.

389. "*Not Hermia, but Helena I love.*"

The quarto reads—

"But Helena, now, I love."

Perhaps it were better—

"Not Hermia, but Helen, now, I love."

ACT III. SCENE II.

412. "*So should a murderer look; so dead, so grim.*"

Thus in Macbeth—

"So should he look that seems to speak things strange."

413. "——— *Doubler tongue.*"

More forked, I suppose, and so more venomous.

420. "*Thou shalt aby it.*"

To aby, seems to be the same as to abide—to be liable to the consequence. This interpretation I find supported by Mr. Harris's note, Act 3, p. 430.

426. "*Hate me! wherefore?*"

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Wherefore, is thus accentuated in other places, as—

"I'll tell you when, and you'll tell me wherefore."
Comedy of Errors.

427. "*Now I perceive that she hath made compare*
"*Between our statures.*"

Will it be advancing too far upon the conjectural ground of Dr. Warburton, to suppose that this is a reference to the jealous coquettry of Queen Elizabeth, displayed in her recorded conversation with Sir John Melville, about Mary of Scotland? It would doubtless have been a very dangerous allusion.

431. "*I should know the man*
"*By the Athenian garments he had on.*"

By this rhyme, which is a repetition of what occurred before in the second Act, page 380, it would seem that *man*, in the time of our poet, was uttered with the broad sound, which at this day it retains in Scotland, *mon*.

439. "*When thou wak'st*
"*Thou tak'st.*"

The second of these lines is lame; but Mr. Tyrwhit's emendation cannot be admitted: the speech of Puck, in this place, is only declarative; the imperative, therefore, *see thou tak'st*, will not agree with the context: the second line in the preceding stanza seems to have the same defect.

"On the ground,
"Sleep sound."

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Perhaps we should read,

" On the ground,
" Sleep *you* sound."

And, afterwards,

" When thou wak'st,
" *Then* thou tak'st," &c.

ACT V. SCENE I.

441. " ——— *Overflown.*"

Mr. Malone observes that this should be *overflow'd*, and, surely, he is right, notwithstanding the authority which Mr. Steevens would bring from Johnson's Dictionary to support the text: *flown* is the participle passive of *to fly;* flow'd, of *to flow;* and so of the compounds, *overfly, overflow.*

451. " *I never heard so musical a discord.*"

Such a pleasing unity of things discordant: the lady means to express, in musical terms, that the harsh voices of the dogs and hunters, joined with the confused echo, was music.

B. STRUTT.

464. " *And as imagination bodies forth*
" *The forms of things unknown, the poet's pen*
" *Turns them to shapes,*" &c.

i. e. As imagination brings forth from her

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womb, strange and unnatural forms of things, the poet, in his inspiration, turns them to shapes well known, and thus gives to airy nothing a name and a certain acknowledged residence: there is an evident distinction made between the unknown infinite forms of things, *bodied forth* by the imagination, and the forms of things known: "turns" has the force of *alters*; and I think, after the word "shapes," *familiar* or *known* is implied. See Hamlet, Act 4, "may fit us to our shape:" shape here is *character*. B. STRUTT.

I once wished to read, instead of "the forms," *a mass* "of things," but I am much better pleased with the preceding explanation. The form of things unknown is the idea of "the unlicked bear-cub that carries no impression like the dam."

464. "*And grows to something of great constancy;*
"*But, howsoever, strange and admirable.*"

i. e. Grows to something consistent and real, but (yet, nevertheless) strange and wonderful. B. STRUTT.

If the above explanation be right, "howsoever" is only expletive.

466. "*How many sports are ripe.*"

"Ripe" is ready, prepared, as in the Comedy of Errors, a boat is "sinking-ripe;" and in King Henry VIII. where Griffith says of Wolsey, "He was a scholar, and a *ripe* and good one.

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468. "*Hot ice, and wonderous strange snow.*"

Dr. Warburton calls this nonsense, and dictates,

"Hot ice, a wonderous strange shew!"

An expression that with much less outrage, I believe, may be styled nonsensical; such a thing, if it could exist, being an object not of sight, or "shew," but of feeling. Mr. Upton would read, (and Dr. Johnson adds, not improbably,) "and wonderous *black* snow," but so, the wonder itself being only in the blackness, such wonderous tautology can hardly be admitted. Sir T. Hanmer, with similiar pleonasm, proposes,

"Wonderous *scorching* snow."

And though Mr. Steevens had, at length, given the plain sense, which, indeed, one would think, could not readily be overlooked, Mr. Monk Mason steps forth to purify and invigorate the text, with "wonderous *strong* snow," and this, as he tells us, because there is no antithesis between strange and snow: but what antithesis, or what sense can be expressed by *strong* or *weak* snow? If the reference be to the chilling power of snow, all antithesis is annihilated, whereas the epithet "strange," does evidently refer to something, at least different. However, it is possible that Mr. M. Mason, by strong, may mean *hard*, in allusion to the effect of frost upon a body of snow; but that being a natural, and no uncommon instance, it cannot well be associated with the prodigy of *hot ice;* and from Mr. Malone, in this case, I should have expected some better recommendation of Mr. Mason's amendment that

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that strong and strange have sometimes by printers been confounded. The truth is, miraculous ice and miraculous snow were to be expressed, the ice was said to be "hot," and an epithet appropriate and sufficiently forcible not beeing at hand, the quality of the snow was given under a more general character, it was *wonderous strange* snow.

"*A play there is,*" &c.

The four first lines of this speech end, alternately, with the words, "long," and "play." They could not, surely, be meant as rhymes.

469. "*Hard-handed men, that work in Athens here,*
"*Which never labour'd,*" &c.

The neuter relative, "which," to men, was common anciently,—we find it frequently in the translation of the Scriptures. In Julius Cæsar we meet with the *hard hands* of peasants, and in Cymbeline,

"Hands made hard with hourly falsehood——"

"Unless you can find sport in their intents."

This, Dr. Johnson remarks, is obscure; and he supposes that a line has been lost. Mr. Steevens, to clear up the difficulty, observes, that as *to attend*, and *to intend* were formerly synonymous, *intents* here may have been put for *the objects of attention:* but as the objects of attention in the present instance can be no other than the Duke and court, we are still unfurnished with the sense; which yet I suppose to lurk in the word *intents*. Unless you can be amused by the

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preposterousness of their designs, and the absurd pains they take to shew their duty.

470. "*The kinder we, to give them thanks for nothing.*"

This sentiment occurs, on a similar occasion, in Hamlet, "the less they deserve, the more merit is in your bounty."

"*And what poor duty cannot do,*
"*Noble respect takes it in might, not merit.*"

"Might," perhaps, implies labour, effort, attempt, and the meaning may be, Generosity accepts the endeavour for the worth of the performance: but the defective measure in the first line, and in the other the want of perspicuity, which none of the commentators has been able to supply, is an unquestionable evidence of corruption. I am inclined to think a rhyme has been lost, and that the couplet ran thus, at least this affords a meaning,

"And what poor duty cannot do aright,
"Respect takes it in merit, not in might."

483. "——— *Well moused, lion.*"

This, I apprehend, has no reference to *mammocking*, as Mr. Malone supposes, nor to *mouthing*, as Mr. M. Mason would have it, but simply to the *action* of the lion, in pouncing on the garment, as a cat would on a mouse—in Macbeth—

"An eagle, towering in his pride of place,
"Was by a *mousing owl* hawk'd at, and kill'd."

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MERRY WIVES OF WINDSOR.

ACT I. SCENE I.

27. "*My book of songs and sonnets.*"

Mr. Malone's gratuitous supposition that Lord Surrey's poems are here meant, reminds me of an old story in a jest book:—A student of Oxford shewing the Museum to some company, one of them enquired the history of an old rusty sword which was there. This, says the student, is the sword with which Balaam was just going to kill his ass. I never knew, said the stranger, that Balaam had any sword, but that he wished for one. You are right, replied the Oxonian, and this is the very sword he wished for.

LORD CHEDWORTH.

SCENE II.

37. "*Let me see thee froth, and lime.*"

This may be an allusion to the combustion in Bardolph's face, which the host calls froth and lime. The tricks, though practised, of frothing and liming the liquors, would not, probably, be thus openly acknowledged and uselessly proclaimed by the host.

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ACT II. SCENE I.

70. "*A drawling, affecting rogue.*"

We now say *affected;* perhaps less properly.

SCENE II.

97. "*Mechanical salt-butter rogue.*"

I cannot discover the signification of this latter epithet, unles it mean one who, pursuing a sordid economy, used salt butter instead of fresh.

"*I will aggravate his style.*"

i. e. I will load his *addition,* extend his titles.

SCENE III.

104. "*Monsieur Muck-water.*"

Mock-water, the old reading, appears sufficiently intelligible; and preferable to Dr. Farmer's emendation, *muck-water:* the host seems to be sneering at the affected mystery or *mockery* in use with medical men, of inspecting the urine of their patients.

"*Monsieur Mock-water.*"

I have sometimes thought, that, by mock-water, the host, availing himself, as Mr. Malone says, of the doctor's ignorance of English, means to call Doctor Caius a counterfeit, that is to insinuate

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that he is an empiric, and not a regular physician: the colour or complexion of a diamond is called its water, and a counterfeit stone may very well be said to have a mock-water, i. e. a false lustre; or the host may mean that, notwithstanding all Doctor Caius's vapouring, his courage is counterfeited: in the scene where Prince Henry acquaints Falstaff with the detection of his cowardice, Falstaff says, "Dost thou hear, Hal, never call a true piece of gold a counterfeit." The host's reply to the doctor's enquiring after the meaning of mock-water seems to countenance the latter explanation: I am not pleased with the emendation proposed by Dr. Farmer—*muck-water*; still less do I like Mr. Malone's *make water*. LORD CHEDWORTH.

ACT III. SCENE III.

128. "*I see how thine eye would emulate the diamond.*"

Mr. Mason has used this expression in his Elfrida.

"——— Whose brightest eye
"But emulates the diamond's blaze."

127. "*Why now let me die, for I have liv'd long enough.*"

I see no profaneness nor indecency in this passage, and do not believe that Shakspeare in-

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tended the allusion Mr. Steevens supposes: it seems a natural and common expression of extravagant joy:—A similar sentiment occurs in Terence; Eunuch, Act 3, Scene 5.

" ———— Proh Jupiter!
" Nunc tempus profecto est cum perpeti me possum interfici
" Ne hoc gaudium contaminet vita ægritudine aliqua." LORD CHEDWORTH.

Lord Chedworth might have added, from our immediate poet, other instances in favour of his argument; as in Othello—

" ———— If it were now to die,
" 'Twere now to be most happy; for I fear
" My soul hath her content so absolute,
" That not another comfort like to this
" Succeeds in unknown fate."

And in Macbeth—

" Had I but died an hour before this chance,
" I had liv'd a blessed time."

And again—

" I have liv'd long enough."

SCENE V.

152. " *Ford's wife's distraction.*"

Mr. M. Mason would read *direction*, but surely without advantage: the device was Mrs. Page's, while Mrs. Ford's apparent confusion could suggest no better means of escape.

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ACT IV. SCENE I.

159. "*He is a good sprag memory.*"

I have often heard in Wiltshire, "He has a good sprack wit." *Sprag* is Sir Hugh's corrupt Welch pronunciation of this word.

LORD CHEDWORTH.

SCENE II.

165. "*We cannot misuse him enough.*"

Misuse has here an unusual signification; it is not to treat improperly, but with severity.

"*Pray Heaven, it be not full of the knight again.*"

I am inclined to adopt the reading of the first folio—"full of knight:"—there seems to me to be a degree of humour in the suppression of the article, which perhaps can be more easily conceived than explained; had the basket been made heavy with an inanimate substance, as lead, the article would of course have been omitted in this wish; and by the omission of the article, the knight appears to be considered merely as a ponderous body. There is an instance of the contemptuous suppression of the article in Otway, where Pierre, who was displeased at Aqualina's admission of Antonio's visits, says to her,

"——— There's fool,
"There's fool about thee."———

LORD CHEDWORTH.

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SCENE III.

173. "*They must come off.*"

This phrase, which seems to be well explained by Mr. Steevens, is exactly equivalent to the modern one—they must *come down*; i. e. must lay down their money.

SCENE IV.

176. "——— *Idle-headed eld.*"

Weak-minded old people.

178. "*Then let them all encircle him about,*
"*And, fairy-like, to-pinch the unclean knight.*"

Mr. Tyrwhit and Mr. Steevens consider "to pinch" as one word; a compound verb, *to-pinch:* but I believe, in all their curious and laborious researches, they will be unable to find any verb so constructed: in the instances produced, *all to tore is myn araie*; (i. e. *altogether tor'n;*) mouth and nose *all to broke*; (i. e. *altogether broke;*) *all to rent and scratched;* (i. e. *altogether rent and scratched;*) *all to worne and ragged;* (i. e. *altogether worn and ragged:*) besides the other words following *alto,* (the abridgment still of altogether) are participles, and not in point. The difficulty, I believe, lies merely in an ellipsis not strictly warranted, and may thus be removed.

"We two in great amazedness will fly;
"Then let *them* all encircle him about."

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(i. e. let it be *their parts* to encircle him,) and fairy-like to pinch him, &c.

" And fairy-like to pinch."

Let them all encircle him, &c. and for the purpose of fairy-like pinching him, &c.

LORD CHEDWORTH.

SCENE V.

184. " *I may not conceal them, Sir.*"

Falst. " *Conceal them, or thou diest.*"

Mr. Steevens tells us, that, in both these instances, it is Doctor Farmer's opinion that we should read *reveal:* but is there not more humour in Falstaff's accepting the mistaken word, and repeating it in its perverted sense?

ACT V. SCENE I.

193. *Enter Falstaff and Mrs. Quickly.*

I would conclude the fourth act with the scene between Falstaff and Ford, as Theobald does, and begin the fifth act with Page, Shallow, and Slender, in the park. In representation, it is, indeed, convenient to begin the fifth act with Falstaff and Mrs. Quickly, because, as the scene between Fenton and the host is omitted, no time would

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otherwise be allowed for the conversation which is supposed to pass between Falstaff and Mrs. Quickly, in Falstaff's chamber.

LORD CHEDWORTH.

194. " ——— *Since I pluck'd geese.*"

To pluck living geese, says Mr. Steevens, was, formerly, an act of puerile barbarity. The humane critic might have added a more reproachful extant instance of mature cruelty, deliberately and periodically practiced by the breeders of geese in some counties, of wrenching, twice a year, the feathers from the lacerated and bleeding bodies of those poor animals.

" *Pluck'd geese.*"

I have been informed, that, in the moors of Somersetshire, and in the fens of Lincolnshire, it is customary to pluck geese five times a year.—Three times for down, and twice for quills.

LORD CHEDWORTH.

212. " —— *Do not these fair yokes*
" *Become the forest better than the town?*"

It is not easy to assign any satisfactory meaning to this passage. The second folio gives *oaks* instead of *yokes;* and possibly Mrs. Page is only alluding to the rural beauty of the scene, and asking if this forest, with its oaks, does not look better, exhibit a more goodly prospect than the town.

" *These fair yokes.*"

I do not well understand why horns should be called yokes: if they are called yokes in the sense

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of marks of servitude, the expression appears to me very harsh; neither do I see why yokes should become the forest better than the town, though I can conceive why oaks should: for these reasons I am inclined to retain oaks.

LORD CHEDWORTH.

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TWELFTH NIGHT,

OR

WHAT YOU WILL.

ACT I. SCENE II.

245. " ——— *Conceal me what I am.*"

Disclose me not; shew me not to be what I am. It is a strange expression.

246. " *That will allow me very worth his service.*"

To allow, says Mr. Steevens, is *to approve*, but it is rather to rate, to estimate, whether favourably or otherwise. To mark the character or quality, as in Othello—

" His bark is stoutly timbered, and his pilot
" Of very expert and approv'd allowance."

And in Hamlet—

" The censure of which one must, in your allow-
" ance o'erweigh a whole theatre of others."

If Mr. Stevens's explanation of allowance were admitted, the passage from Othello might be read, " Of very expert and *approv'd approvance*," and that from Hamlet, " The *censure* of which one, must, in your *approbation*," &c. the absurdity of which would be evident.

" Very worth" is an inaccurate expression: it should be *very worthy*. " Worth" is not, nor

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cannot be, as Dr. Johnson calls it, an adjective. We cannot say a worth man, or a worth house: it has rather the power of a passive participle.

SCENE III.

250. "——— *Board her.*"

I know not how the meaning of this passage should be dubious—enter at once upon the business with her.—Thus Polonius, resolving to accost Hamlet without ceremony, says, "*I'll board him presently.*"

252. "——— *It is dry.*"

We may discover what Maria's idea of a dry hand is, by Othello's remark upon a moist one.

"This argues fruitfulness and liberal heart,
"——There's a young and sweating devil here,
"That commonly rebels."

SCENE IV.

257. "——— *I have unclasp'd*
"*To thee the book, even of my secret soul.*"

Thus in King Henry IV. Part 1:—

"And now I will unclasp a secret book."

258. "*Than in a nuncio of more grave aspéct.*"

Aspect has invariably this accentuation throughout these works.

268. "*I am very comptible.*"

I believe Dr. Warburton is right, and that comptible means, not submissive, as Mr. Stee-

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vens supposes, but vindictive, ready *to pay in exact measure*, any insult or indignity that may be offered.

269. "*If you be not mad, begone.*"

Mr. M. Mason says, the sense evidently requires that we should read, "if you be mad;" but Olivia must be, *evidently*, in want of *her* senses to speak so, to a person whom she thought mad. The second sentence is only a slight correction of the first: "if you be not mad, begone—if you are, indeed, rational, be brief."

272. "*Look you, sir, such a one was I this present.*"

The meaning is not very clear; but I take it to be this. Olivia, in disclosing her face, says, she exhibits a picture, which, if preserved to future time, would shew what she was at this present moment. Mr. Malone supposes that Olivia had again covered her face, before she spoke these words; but how will this agree with what follows, "is't not well done?"

274. "——— *Sent hither to praise me.*"

There can be little doubt, I think, of the justness of Mr. Malone's conjecture that *appraise* not praise (extol) was the poet's idea; and though the words which immediately introduce it, *schedules, inventoried*, &c. did not proceed from Viola, they were yet suggested to the speaker by the equivocal term *copy*, that Viola had uttered.

"*With adorations, with fertile tears.*"

Mr. Malone's expedient to prosodise this line,

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rejecting the second "with" (Pope's amendment) by making "tears" a dissyllable would require that we should not only read te-ars, but fertile,

276. "*Love makes his heart of flint, that you shall love.*"

i. e. Love hardens to flint the heart of him whom you shall love.

ACT II. SCENE I.

279. "*My determinate voyage is mere extravagancy.*"

The course I have resolved upon, is merely to go a rambling.

282. "*Fortune forbid, my outside have not charm'd her.*"

This expression seems faulty; the sense is, Fortune *grant* that my outside, &c. or Fortune forbid that my outside have charmed her; but *forbid* and *command* were formerly used indiscriminately: thus, in the Comedy of Errors,

"When I to fast expressly am forbid,"

where, for *forbid,* we must understand *commanded:* and again, in the Merchant of Venice;

"You may as well forbid the mountain pines,
"To wag their high tops and to make no noise,
"When they are fretted with the gusts of heaven."

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We also find, in Chaucer, *forbid* in these opposite senses:—

" Moses' law forbode it tho
" That priests should no lordships welde;
" Christ's Gospel biddeth also,
" That they should no lordships held."
Plowman. Stanz. 29.

283. " *That, sure, methought, her eyes had lost her tongue.*"

Sure, as Mr. Malone observes, which is not in the old copy, (but was added afterwards to fill up the measure,) is unlike any word that Shakspeare would have used here. Conjecture, indeed, must be vague, yet I cannot suppress a wish that there were authority for a different reading, and that even this might with any confidence be offered.

" She made good view of me; indeed, so much,
" Methought her *eager* eyes had lost her tongue."

" *Pregnant enemy.*"

Pregnant is prompt, ready, teeming with devices.

SCENE II.

285. " *And I poor monster!*"

Alluding, I suppose, to her equivocal character, man and woman.

SCENE IV.

314. " —— *Like patience on a monument,*
" *Smiling at grief.*"

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Grief here is affliction, suffering. It is strange that Mr. Malone should so misapprehend (as I think he has done) the poet's meaning in this fine passage. Mr. Steevens has very clearly displayed the true image, on which Mr. Mason's lines,

" ——— Patience—
" Her meek hands folded on her modest breast—
" In mute submission lifts th' adoring eye
" Even to the storm that wrecks her,"

are a direct commentary.

318. " *My love can give no place.*"

i. e. Can yield to nothing else.

SCENE V.

324. " *Court'sies to me.*"

Court'sie here is, surely, to be understood only as a general term for respectful salutation, whether by a man or a woman.

327. " *You waste the treasure of your time.*"

Massinger says this in the Roman actor:

" Wasting the treasure of his time and fortune."

ACT III. SCENE I.

337. " *The king lies by a beggar.*"

This *lies* should, I think, be *lives*, as it is printed in Johnson and Steevens's edition of 1773.

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It is the counterpart of the preceding speech, in which the verbs employed are *lives* and *stands*.

LORD CHEDWORTH.

345. "*Hides my heart, so let me hear you speak.*"

When Mr. Malone contends, as he frequently does, for the correctness of the metre, in lines like this, allotting two syllables to *hear*, he seems to pay no regard whatever to sound, or the established modes of pronunciation: it is impossible to endure a line like this,

"*Hides my heart, so let me he-ár you speak.*"

Again, this gentleman would have "*turn*" a dissyllable, and that, too, at the end of a line.

"And thanks, and ever thanks; oft good tur-*úns*, or *éns*."

Neither Theobald's correction,

"And thanks, and ever thanks, and oft good turns,"

Nor Mr. Steevens's,

"And thanks, and ever thanks; often good túrns,"

appears satisfactory.—May I venture a word, that, in my opinion, accords better with the harmony of the verse, as well as with the sense of the context:—

"I can no other answer make but thanks;
"And thanks, and ever thanks; *too* oft good turns
"Are shuffled off with such uncurrent pay:
"But, were my worth," &c.

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With respect to the former line,—" Hides my heart," &c. Mr. Steevens's expedient to supply the defect seems acceptable.

" Hides my *poor* heart, so let me hear you speak."

" *Hides my heart,*" &c.

The censure above passed on Mr. Malone is just. Mr. Malone has no title to say " Digitis callemus & aure." LORD CHEDWORTH.

SCENE III.

356. " ——— *If I be laps'd in this place.*"

If I be found nodding—off my guard, or vigilance. The word, in the same sense, occurs in Hamlet.

" Do you not come your tardy son to chide,
" That, lap'st in time and passion, lets go by
" Th' important acting of your dread command?"

SCENE IV.

358. " *Why dost thou smile so, and kiss thy hand so oft?*"

This fantastical mode of courtesy, as Mr. Reed calls it, was, it seems, very current in our author's time. Iago, watching the looks and gestures of Cassio, addressed to Desdemona, says, " Ay, smile upon her, do—if these tricks strip you out of your lieutenantry, you were better not have kiss'd your three fingers so oft;—again, your fingers to your lips!"

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360. "*Fellow.*"

This term, as Dr. Johnson has remarked, signified, formerly, without degradation, companion; and, by a remarkable revolution in the meaning of words, companion, which then signified fellow, in a contemptuous sense, has risen to its present dignity.

371. "*Such a Virago.*"

By Virago, I imagine the poet meant nothing else but what Dr. Johnson has explained;—a delicate and feminine form, with boisterous and swaggering manners.

ACT IV. SCENE II.

390. "*Are you not mad indeed?*" &c.

It is strange to see how the commentators have here mistaken the clown's character, who says to Malvolio, Are you not mad indeed, or do you but counterfeit? They would fain make him talk sense: Shakspeare made him talk nonsense in character. The question means—Are you really in your senses, or do you but act as though you were? As though a mad man could counterfeit a wise man! Absurd! but highly in character! Praises equally applicable to the annotators. This is from Heron's Letters of Literature.

LORD CHEDWORTH.

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SCENE III.

393. "*I found this credit.*"

Perhaps credited, the simple verb for the passive participle, as it is sometimes used. Milton describes Satan "with head uplift above the waves." But it may signify, by a harsh ellipsis, *a matter of* credit or belief.

395. "*Whiles you are willing.*"

I have frequently heard *while* used corruptedly for *till*, particularly at Harrow, in Middlesex: I find it used in this sense in the trial of Spencer, Cowper, and others, at Hertford, 5 State Trials, 195. Mr. Jones: "My Lord, then we should keep you here while to-morrow morning."—While is also used in this sense by Sir John Friend, at his trial. On his applying to the court, to have a witness sent for, who was a prisoner in the Gate-House, the Lord Chief Justice Holt asks, "Sir John, why did you not send, and desire this before?" To which Friend answers, "My Lord, I did not hear of him while last night." So, too, Ben Jonson.

"———— I am born a gentleman,
"A younger brother; but in some disgrace
"Now with my friends, and want some little means
"To keep me upright while things be reconcil'd."
The Devil is an Ass, Act 1, *Scene* 3.
LORD CHEDWORTH.

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MUCH ADO ABOUT NOTHING.

ACT I. SCENE I.

6. "*He hath, indeed, better better'd expectation, than you must expect me to tell you how.*"

He has exceeded expectation in a greater measure than you must expect, &c. Plain sense, in many of these scenes, must yield to the charm of a jingle.

7. "*How much better is it to weep at joy, than to joy at weeping?*"

This is a very lame antithesis; for we must change the person, to comprehend the meaning. A man's own joy will sometimes extract tears from him; but nobody's sorrow can, in himself, excite gladness.

17. "*A bird of my tongue, is better than a beast of yours.*"

From the words of Benedick's sarcasm—*You are a rare parrot-teacher*—I think we should expect, in Beatrice's retort, A bird of my *teaching*, &c.

18. "*Cupid is a good hare-finder, and Vulcan a rare carpenter?*"

Mr. Collins seems to have had the true scent

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of this covert joke; it is pity he did not run-down his game. All I can do to come up with it, is this: Do you mean, says Benedick, to amuse us with pleasant paradoxes? to say that a lover is a good sportsman? and a blacksmith an excellent cabinet-maker?

26. "*The savage bull may; but if ever the sensible Benedick bear it,*" &c.

Sensible for *rational.*

29. "*The fairest grant is the necessity.*"

I believe the meaning is, the fairest *acknowledgment* you can make is the necessity which rules you; you are in love, and you cannot help it: or, perhaps, *grant* implies Premiss, Datum;—if so, the sense is clear enough.

ACT II. SCENE I.

44. "*I am sure he is in the fleet.*"

In the fleet seems to mean, *of the company.*—It is an odd expression.

47. "*Re-enter Don Pedro, Hero, and Leonato.*"

I do not think Hero and Leonato should enter here; I think they should enter afterwards, with Claudio and Beatrice. LORD CHEDWORTH.

49. "*With such impossible conveyance,*"

Means, I believe, (howsoever licentiously expressed) in such a manner as it is impossible to describe or convey to your understanding.

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53. *" Thus goes every one to the world but I."* &c.

By going to the world, Beatrice, I suppose, means quitting the seclusion or restraint imposed upon unmarried women.

55. *" She hath often dreamed of unhappiness,"* &c.

Dr. Warburton says, unhappiness here means a wild, wanton, unlucky trick; but surely this is a wild, wanton, and unlucky explanation. Unhappiness is no other than the reverse of happiness. Leonato observes that his niece has little of the melancholy element in her; that she is never sad, but when she sleeps; and not ever (i. e. always) sad even then; for she hath often dreamt of unhappiness, which yet was so short-liv'd, that presently she was merry again, and waked herself with laughing. This interpretation appears to have support in a passage of Rousseau's Eloisa, Letter the seventh.

" You know I never in my life could weep without laughing; and yet I have not less sensibility than other people."

SCENE II.

62. *" I have known when he would have walk'd ten miles a-foot to see a good armour."*

This passage, as it stands, is gross pleonasm: the author probably wrote at first " wou'd have walk'd ten miles to see," &c. and, afterwards, to make the expression stronger, inserted *a-foot*, neglecting to strike out *walk'd*, or to alter it to *gone*. People who walk must necessarily go, a-foot.

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SCENE III.

64. " ——— *How still the evening is,*
" *As hush'd on purpose to grace harmony.*"

A similar reflection occurs in the Merchant of Venice.

" Soft stillness and the night
" Become the touches of sweet harmony."

ACT III. SCENE III.

103. " *I tell this tale vilely; I should first tell thee.*—"

These words occur, exactly as they are here, in Dr. Hoadly's comedy of The Suspicious Husband, where Ranger says—I tell this tale vilely; I should first tell you, &c.

SCENE IV.

109. " *Light of love.*"

Mr. Gray, in *The Progress of Poetry*, has " purple light of love."

110. " *For an H,*" &c.

It would appear, from this passage, and Haywood's epigram on the letter H, quoted by Mr. Steevens, that ache, which we now pronounce *ake*, had formerly the sound which is still retained in the plural of that word—*aches*.

112. " *And now he eats his meat without grudging.*"

The meaning of proverbial phrases is, certainly,

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as Dr. Johnson has remarked, not always to be clearly ascertained; perhaps Margaret would intimate that Benedick, being now in love, finds, like other lovers, his appetite declined, and so eats, without grudging *an expence thus moderated.*"

SCENE V.

116. "*An two men ride of a horse, one must ride behind.*"

The note on this passage, (Steevens's edition, 1793) informing us that Shakspeare may have caught this idea from the common seal of the Knights' Templars, the device of which was two riding upon one horse, is truly in the spirit of a man who has lost his own ideas in the pursuit of those of antiquity; for the sense in the text, which seems proverbial, must have arisen to the meanest peasant, from an object almost every day before his eyes. This note is from Heron's Letters of Literature, and the justice of this animadversion I think no sane man can deny.

LORD CHEDWORTH.

117. "——— *Auspicious persons.*"

The same mispronunciation is used by Middleton, in A Mad World my Masters, and from a constable too;—"May it please your Worship, here are a couple of auspicious persons."

ACT IV. SCENE I.

119. "*The heat of a luxurious bed.*"

Hamlet calls the royal bed of Denmark a couch

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for luxury, &c. and Lee has adopted the word in this sense in Theodosius.

" Thou'lt find enough companions, too, for riot;
" Luxurious all, and royal as thyself."

120. " ——— *You seem to me,*" &c.

Mr. Malone supposes that the poet wrote *seem'd;* but I think the reading before us is far preferable. There is more passion and nature in Claudio's being still charmed with the exterior of his mistress, especially as we know that she is really innocent.

" *Out on thy seeming !*"

The quarto has " Out on thee, seeming;" and this I believe is right: Hero appeals,

" And seem'd I ever otherwise to you ?"

At which Claudio impetuously exclaims:

" Out on thee! seeming! I will write against it."

123. " *For thee I lock up all the gates of love,*
" *And on my eyelids shall conjecture hang,*
" *To turn all beauty into thoughts of harm,*
" *And never shall it more be gracious.*"

This sentiment occurs in Cymbeline, Act 3, where Imogen complains,

" ——— All good seeming
" By thy revolt, O husband, shall be thought
" Put on for villany; not born where it grows,
" But worn, a bait for ladies."

" *Thy much misgovernment.*"

The adjective pronoun before " *much*" makes

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the adverb partake of the quality of an adjective; it is very uncouth.

124. "——— *Dost thou look up?*"

Mr. Steevens's care of the measure here is of little use; for if he were to patch up the first line, the next would remain imperfect; as the words run, Leonato might as well begin the verse, which is finished by Francisco.

"Dost thou look up?"

Franc. "Yea, wherefore should she not?"

"*The story that is printed in her blood.*"

i. e. Says Dr. Johnson, the story which her blushes discover to be true: but this explanation is more elegant than correct; for Hero had just then fainted, and consequently could not be blushing: the story that is printed in her blood, is the pollution with which she is supposed to be stained; pollution so indelible, that it permeates the vital principle of her being.

130. "*She died upon his words.*"

i. e. Says Mr. Steevens, she died by them.—This explanation, though not accurate, might pass here, if the assiduous commentator had not extended it to other instances where it is still more defective, as, I think I have shewn, in the Two Gentlemen of Verona, and in A Midsummer Night's Dream; "upon his words," here, is upon the occasion-of, in the event-of, his words, by a mode of expression common and familiar at this day.—Upon this he was arrested; upon this discovery the council broke up; upon this I left the room; upon this she fainted; in none of these

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instances, which agree with the passage in question, can *by* take the place of *upon*.

" *What we have we prize not to the worth,*
" *Whiles we enjoy it,*" &c.

" Virtutem incolumem odimus
" Sublatam ex oculis quærimus invidi." *Horace.*
LORD CHEDWORTH.

133. " *I am gone, though I am here.*"

Is not the meaning rather, my thoughts are absent though my person is present?
LORD CHEDWORTH.

134. " ——— *Bear her in hand.*"

To bear in hand, is to keep deceitfully in expectation; as in Macbeth, Act 3, Scene 1; " how ye were borne in hand," and other places. The phrase seems to have been common in our author's time. Thus in Greenwey's Translation of Tacitus, 1622, " Agrippina, therefore, beareth the emperor in hand, that the guard was divided into factions," &c.

ACT V. SCENE I.

146. "*My griefs cry louder than advertisement.*"

Advertisement, Dr. Johnson says, signifies here, admonition, moral instruction; but this appears to be a strained interpretation: I rather think the meaning is, my griefs are too violent to be expres-

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sed or declared in words.—We find advertise used somewhat in this sense by the Duke, in Measure for Measure—

" ——— But I do bend my speech
" To one that can my part in him advertise."

i. e. to one who knows and can declare as well as I the duties of my office, which he is going to assume.

150. " *We will not wake your patience.*"

This expression, which does not, perhaps, involve a meaning adequate to the pains that have been taken to come at it, has unaccountably led all the commentators into the same mistake: they have each, successively, confounded patience with its opposite, irascibility or impatience. The old men were extremely enraged; and in this temper their patience might be said " to sleep;" but the prince, already tired of the conference, and offended at the intemperance expressed, declines going into any explanation to satisfy the brothers; or, as he calls it, to wake (*i. e.* restore) their patience; but contents himself with declaring, generally, on his honour, that the charge urged against Hero was true: and when Leonato, whose patience seems now, for the first time, to appear, or *be waking*, would expostulate, Pedro cries out, " I will not hear you."

161. " *Pack'd in all this wrong.*"

Selected for the purpose, as an accomplice: we still hear of pack'd juries, pack'd committees.

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MEASURE FOR MEASURE.

ACT I. SCENE I.

Enter Duke, Lords, &c.

187. *Duke.* " *Escalus—*
Esc. " *My lord.*"

It is improbable that any poet should begin a dialogue in verse with this awkward fragment—something has been lost, perhaps, like this—

Duke. " *Now hear our purpose,* Escalus"—
Esc. " ——— My lord!"
Duke. " Of government," &c.

188. " ——————— *No more remains*
" *But that to your sufficiency, as your worth is able,*
" *And let them work.*"

One more attempt, perhaps as unsatisfactory as those already produced, to restore this confused passage, to any thing like sense and harmony.

" ——— No more remains,
" But to your sufficiency your worth *be added*;
" And let them work."

I need not, says the Duke, suggest the rules of good government to one who is better ac-

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quainted with them than myself: no more then remains, to qualify you fully and effectually to take my place, but that your worth, *i. e.* integrity, moral excellence be added, in the public estimation, to your acknowledged abilities.

189. " ——— *The terms*
" *For common justice, you are as pregnant in,*
" *As art and practice hath enriched any,*
" *That we remember.*"

This is such verbal concord as an ostler uses, when, boasting of his experience, he says, I *wish I had as many guineas as I have curried a horse.* Some arrangement like this is necessary—

" ——— The terms
" For common justice, you ăre as pregnant in
" As any, *most* enrich'd by art and practice
" That we remember," &c.

192. *There is a kind of character in thy life,*
" *That, to the observer, doth thy history*
" *Fully unfold.*"

The progress of thy life has marked upon thy countenance and exterior, a character, which clearly denotes what thou art.

193. " *As if we had them not. Spirits are not finely touch'd.*"

The hypermeter might be obviated in this manner—

" ——— 'Twere all alike,
" We had them not; spirits are not finely touch'd,
" But to fine issŭes; nor nature never lends."

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This is not a double negative, as Mr. Steevens calls it; "nor" is the appropriate negative conjunction, as it is also in the passage quoted for similar censure from Julius Cæsar—

"There is no harm intended to your person,
"Nor to no Roman else."

194. "*Both thanks and use.*"

"Use," here, is equivocal; exercise or application, and usance or interest.

"*To one that can my part in him advértise.*"

To one that can already declare or make known all those precepts which I would impart to him: in this sense advertisement seems to be used in Much ado about Nothing:

"My griefs cry louder than advertisement."

197. "*I thank you; fare you well.*"

This hemistic appears to be interpolation: the Duke had already taken his leave; and the words of Escalus seem only intended to follow him.

"*And it concerns me.*"

I believe we should read, *as* it concerns me.

"*I am not yet instructed.*"

To this hemistic perhaps was added

"And would learn."

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Qui non prohibet cum prohibere potest, jubet.
LORD CHEDWORTH.

218. " ——*Our more leisure.*"

" More" here is adverbial, and the placing it between the adjective pronoun and the substantive is very uncouth.—See Much ado about Nothing, " Thy much misgovernment."

SCENE V.

219. " *Not to be weary with you.*"

" Weary," for tedious, prolix.

" *Make me not your story.*"

I am inclined to think that Mr. Steevens's first interpretation of this passage is the true one, " Make me not a person in your ludicrous drama."

224. " *To give fear to use.*"

To annex terror to the commission of that act, for which Claudio was condemned. Use has the same meaning in other places, as in Othello, " He hath used thee."

ACT II. SCENE I.

227. " ——*Rather cut a little,*
" *Than fall, and bruise to death.*"

Mr. Steevens is right in annexing the active

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sense to "fall;" Rowe employs the word in the same manner, in Jane Shore:

"——— Our new-fangled gentry
"Have fall'n their haughty crests."

229. "*Guiltier than him they try; what's open made to justice.*"

This line is, at once, exuberant and ungrammatical. We might read:

"Guilter than he they try; what's ope to justice."

The bad grammar, which Mr. Steevens seems not to have been aware of, proceeds from an inattention to an implied ellipsis in the construction. The jury may have among them a thief or two, gultier than (he is) whom they try.

"——— *'Tis very pregnant.*"

Pregnant is replete with conviction, full of clear argument, as in the first scene of this play:

"——————— The terms
"For common justice you are as pregnant in—"

i. e. As complete and expert in the knowledge of, &c.

230. "*Some run from brakes of vice, and answer none.*"

By brakes of vice, I believe, are meant obstructions in the way of virtue: some people, says Escalus, run from, or avoid those, and so have no vices to answer for.

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"*Some run from brakes of vice, and answer none.*"

Brakes of vice certainly means thickets of vice: all the learning about the Duke of Exeter's daughter might have been spared: for *from* I would read *through*, which seems to be countenanced by the passage cited from Henry VIII.

LORD CHEDWORTH.

SCENE II.

249. "*Look, what I will not, that I cannot do.*"

This declaration of proud austerity implies, "I have made my will subservient to my duty; and my wisdom infallibly prescribing what my duty is, I can only will to do what is equitable and right."

350. "*No ceremony that to great ones 'longs,*
"*Not the king's crown, nor the deputed sword,*
"*The marshal's truncheon, nor the judge's robe,*
"*Become them with one half so good a grace*
"*As mercy does.*"

The partitive conjunction, leaving the nominative noun, in this sentence, singular, we should read *becomes*, instead of *become*.

Mercy has a similar pre-eminence in the Merchant of Venice:

"———— It becomes
"The throned monarch better than his crown."

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251. "*Your brother is a forfeit of the law.*"

Perhaps we should read *to* the law; yet the text may stand, *a legal forfeit.*

"*He that might the 'vantage best have took.*"

Took for taken or ta'en.

This confusion of the tenses, which is not more remarkable in the works of Shakspeare, than in those of other writers, who are supposed to be more tenacious of accuracy, cannot be too often pointed at with reprehension: every person attached to grammatical propriety, must be offended at such expressions as these:—*I have drank*, I have *spoke*, I have *wrote*, for I have *drunk*, I have *spoken*, I have *written*:—and again—I *writ*, I *drunk*; for I *wrote*, I *drank*, &c. Dr. Lowth, indeed, in his elegant little essay of English grammar, has taken notice of this abuse; but if the editors of Shakspeare, and of our other eminent authors, had descended to expose the instances as they occur, their remarks would have been more effectual in correcting and purifying our language, than the most diffuse and systematic treatise of philology.

"———— *How would you be,*
"*If He who is the top of judgment, should*
"*But judge you as you are?*"

This sentiment also occurs in The Merchant of Venice;

"———— Consider this,
"That in the course of justice none of us
"Should see Salvation."

And again in Hamlet:

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" Use every one according to his desert, and who
" Shall 'scape whipping ?"

254. " ——— *Pelting petty officer,*" &c.

Pelting is mean, obscure, inconsiderable; as in K. Richard II.

" This scepter'd isle is now leas'd out,
" Like to a tenement or pelting farm."

255. " *We cannot weigh our brother with ourself.*"

I believe this is put generally " we," for *mankind:*—we, of human nature, cannot justly estimate the motives and principles of our brethren, by what we perceive in ourselves; for there will always be a difference between men, especially between those great ones, in whom, " to jest with saints is wit," and " the less," in whom it is " foul profanation."

258. " *As fancy values them: but with true prayers.*"

" Prayers" is one of those words which the poet lengthens or contracts, to accommodate the measure of his verse: thus it is, in the same sentence, a dissyllable:

" Ere sun-rise, práyérs from preserved souls."

" ——— *Amen! for I*
" *Am that way going to temptatión*
" *Where práyérs cross.*"

Where my honour and my cupidity are at variance, where my solicitations or prayers to obtain possession of Isabella's beauties, must be crossed or thwarted by this prayer of her's, for the safety of my honour.

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SCENE III.

262. "*The nature of their crimes,*" &c.

It would be in vain to attempt a supplement to the numerous hemistics that disfigure the versification in this play: in the present instance, however, the measure might be formed by the admission of an apposite word.

"The nature of their *several* crimes, that I
"May minister to them accordingly."

265. "*Grace go with you! Benedicite.*"

A word appears to have been omitted: perhaps

"*All* grace go with you! Benedicite."

Thus in Much Ado About Nothing:

"His grace hath made the match, and all grace say Amen to it.

SCENE IV.

266. "*When I would pray and think, I think and pray*
"*To several subjects; heaven hath my empty words,*
"*Whilst my invention, hearing not my tongue,*
"*Anchors on Isabel.*"

The word "empty" should be ejected from the second of these lines: the King, in Hamlet, is in a similar predicament with Angelo:

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" My words fly up, my thoughts remain below;
" Words without thoughts never to Heaven go."

267. " *The strong and swelling evil.*"

As " evils," in the former scene, is well explained by Mr. Steevens and Mr. Henley, to signify Foricæ, will it appear ludicrous to suppose it may have the same sense here? if this be admitted, we should read, instead of " swelling," *smelling;* the M and the W, by inversion, are often confounded at the press.

" *My gravity, wherein I take pride.*"

Angelo is reflecting on his former vanity, which, in his present state of mind, he despises; he cannot now take pride in " what he could, with boot, change for an idle plume." We should, I am persuaded, read, " I *took* pride."

269. " ——— *Blood thou art but blood.*
" *Let's write good angel on the devil's horn;*
" *'Tis not the devil's crest.*"

Dr. Warburton's interpretation of this passage appears to be entirely foreign from the sense implied in Angelo's reflection, which I take to be this:—Titles and distinctions, though often falsely applied, are not thereby appropriated: and howsoever they may " wrench awe from fools," and obtain respect even from " the wiser souls," they cannot alter the true qualities of things. Blood is still but blood; depravity, although covered with the garb of virtue, is still depravity: it is the difference expressed between association and connexion. Their sentiment a little varied,

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and the conclusion resting on the fair side, is introduced in Macbeth:

" Though all things foul should wear the brows
of grace,
" Yet grace would still seem so."

" *Wrench awe from fools, and tie the wiser souls.*"

Better, perhaps, " *Yea,* tie the wiser souls."

276. " *Which had you rather that the most just law*
" *Now took your brother's life—*"

It would, perhaps, be better:

" Which *would* you rather that the most just law
" Now *take* your brother's life," &c.

277. " *Were equal poize of sin and charity.*"

We should, I think, read—

" 'Twere equal poise," &c.

279. " *Admit no other way to save his life,*
" *(As I subscribe not that, nor any other,*
" *But in the loss of question,) that you, his sister,*" &c.

This is confused: we should extend the compass of the parenthesis, and instead of the pronoun " that," read " *this.*"

" Admit (no other way to save his life,
" As I subscribe not *this,* nor any other,
" But in the loss of question,) that you, his sister," &c.

i. e. By ellipsis, there being no other way, &c.

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281. "*Ignomy in ransom and free pardon.*"

To justify such a departure from established orthography, as to give *ignomy* for ignominy, some better authority should be produced, than that, by Mr. Reed, from Troilus and Cressida: it seems to have been, in both cases, merely an error of the press. But why should any one contend for an irregularity, which, when granted, will yield no advantage? Ignomy (admitting such a word) is as lame a member of the line, as that whose place it here usurps; unless, indeed, we merely count syllables, without any regard to customary accentuation:

"Ignómy in ransóm and free pardón."

But the prosody is evidently deranged. I know not whether this would be any desirable amendment:

"That you have slander'd?"

Isab. "——— Ignominy in ransom."

The disorder that has taken place in the metre of this play, appears, indeed, incurable.

284. "——— *We are made to be no stronger,*
"*Than faults may shake our frames.*"

i. e. Than (that) faults may shake, &c.

It is a very harsh ellipsis.

287. "*Who would believe me? O perilous mouths.*"

We might obtain metre by reading—

"Who would believe me? O these perilous mouths."

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ACT III. SCENE I.

288. " ——— *I do lose a thing,*
" *Which none but fools wou'd keep.*"

" Keep," I believe, has here an emphatic sense; not a wish *to possess*, as Dr. Johnson says, nor, as Mr. Steevens, *care for*, but *guard, embrace, hold fast.* Dr. Young, in The Brothers, calls life " a dream which ideots hug;" and this I take to be the sense implied here.

289. " ——— *Death's fool,*"

Hotspur calls life " Time's fool."

291. " *Sleep thou provok'st; yet grossly fear'st*
" *Thy death, which is no more.*"

Dr. Johnson's indignation is unjustly excited here, and Mr. Steevens's remark (that this was an oversight of Shakspeare) misplaced: the poet's meaning was no other than that obvious and innocent one recognised by Mr. Malone, and again occurring in the meditation of Hamlet:

" ——— ——— To die! to sleep:
" No more; and, by a sleep, to say, we end
" The heart-ach," &c.

299. " — *The poor beetle, that we tread upon,*
" *In corporal sufferance finds a pang as great*
" *As when a giant dies.*"

The sense intended here cannot readily be mistaken:—a pang as great as that which a giant feels in death:—but the construction is embarrassed. Perhaps we might read,

" As *doth* a giant *dying.*"

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304. " ——— *Cold obstruction.*"

i. e. I suppose, the state of the body when the circulation of the vital fluids is stopped.

305. " *The weariest and most loathed worldly life,*
" *That ache, age, penury, imprisonment,*
" *Can lay on nature, were a paradise*
" *To what we fear of death.*"

This sentiment, perhaps too natural, and which the force of Dr. Johnson's virtue was not hardy enough to resist, has, by the robuster mind of Milton, been properly ascribed, in Paradise Lost, to the fallen and depraved archangel:

" ——— Who would lose,
" Tho' full of pain, this intellectual being,
" Those thoughts that wander thro' eternity,
" To perish rather, swallow'd-up and lost
" In the wide womb of uncreated night,
" Devoid of sense or motion.

311. " *Refer yourself to this advantage.*"

i. e. Direct your attention to it.

312. ———" *The corrupt deputy scaled.*"

Dr. Johnson's explanation of " scaled," by *to scale*, i. e. (as he says) to reach him, notwithstanding the elevation of his place, will hardly, I fear, be thought satisfactory: if the author had used the metaphor of the scalade, he would at the same time, I think, have applied to the deputy an epithet different from corrupt, and suitable to his image: it would have been the *towering deputy*, the *high-plac'd* deputy. By the connexion of

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ideas, natural in discourse, there is, perhaps, a reference here to physical or animal corruption.—The success of the stratagem, says the Duke, will be a medicine, by which the inward and concealed baseness of this deputy will be brought forth, and diffused about him in disgraceful scales and scrophula. An image similar to this presents itself in King Richard III.

" ——— Diffus'd infection of a man."

SCENE II.

317. " *That we were all, as some would seem to be,*
" *Free from our faults, as faults from seeming, free.*"

The transposition made by Sir Thomas Hanmer, and approved by Mr. Steevens, would at least be blameless, if sense were wanting in the original text: but, perhaps, there is no such defect; and, if I am not mistaking, the thought is not only altered, but impaired by the change.—O! exclaims the Duke, that we were, as some men would seem to be, as free from faults, as faults themselves (which every man perceives, and knows the sin of committing) are, from seeming allowable, innocent, or free. The twisting and jingling the word *free*, occasions the obscurity, but the sentiment is admirable, and finely in character with the speaker.

" Free," for *innocent, blameless*, occurs in The Winter's Tale, Act 2:

" ——— A gracious, innocent soul,
" More free than he is jealous."

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323. " ——— *To extirp it.*"

This unusual verb is not, I believe, to be found any where else in these works.

324. " ——— *Much detected for women.*"

I can by no means admit, with Mr. Malone, that detected stands for suspected; and the instances produced from the Old Tales, will not, I fear, support him:—*whose daughter was detected of dishonesty, and generally so reported.* Detected is, indeed, used here, in the same sense as that to which the Duke applies it; for he who is "generally reported to be dishonest," is already *more than suspected:* but the meaning, in both cases, is, I believe, not suspected, but *accused, charged, appeached.* Thus in a translation of The Annales of Tacitus, by Greenwey, 1622:—"A notable example, that a free'd woman should defend, in such great crueltie of torture, strangers, and almost unknown to her, whenas men, and free-born, and gentlemen of Rome, and senators, not touched with tortures, *detected* the dearest of their kindred."

328. " *Sparrows must not build in his house-eaves, because they are lecherous.*"

Bickerstaff has made a whimsical use of this conceit in the Hypocrite; where it is said of Dr. Cantwell, that "he used to make the maids lock up the turkey cocks every Saturday night, for fear they should gallant with the hens of a Sunday."

331. " *There is scarce truth enough alive to make societies secure; but security enough to make fellowships accursed.*"

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The obscurity in this passage arises from the jingle and double meaning of "security:" in the first instance it implies "safety, protection; in the second, confidence, implicit trust.

334. "*How may likeness made in crimes,*
"*Making practice on the times,*" &c.

How may a specious appearance, framed in villany, making practice, *i. e.* working deceitfully on the times, &c. Instances are not wanting of this use of the word practice, as in King Lear:

"——— This act persuades me,
"That this remotion of the duke and her,
"Is practice only."

ACT IV. SCENE I.

341. "——— *My most stay.*"

The adverb, thus taking the station of an adjective, has already been remarked as uncouth phraseology.

SCENE II.

353. "——— *Happily,*
"*You something know;*———"

"Happily" for "haply" occurs in other places, as in The Taming of the Shrew, Act 4, Scene 4:

"And happily we might be interrupted."

356. "*Insensible of mortality, and desperately mortal.*"

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I believe the meaning is—free from the common and natural abhorrence of death, and prepared for a state of annihilation.

SCENE III.

367. "*What if we do omit.*"

The disorder of the metre in many parts of this play appears to be incorrigible; but sometimes, as here, it is easily repaired by dismissing a useless word:

"Just of his colour, what if we omit
"This reprobate till he were well inclin'd."

They must omit him, (or the hanging him) a great while before the prisoner would be well inclined to submit:—but "inclined" here means "disposed" or "prepared" for death, by religious exercises.

368. "*I am your free dependant.*"

i. e. Your willing servant."

SCENE IV.

375. "——— *Makes me unpregnant,*
"*And dull to all proceedings.*"

"Makes me unpregnant," means, I believe, dispossesses me of my clear judgment. Hamlet uses the word in a similar sense:

"——————— But I,
"A dull and muddy-metled rascal, peak
"Like John-a-dreams, unpregnant of my cause,
"And can say nothing."

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"*Yet reason dares her?—no.*"

I am not satisfied with any of the attempts that have been made to explain this passage. I believe the meaning is:—How might this injured lady reproach me, if shame and delicacy did not restrain her tongue; yet reason, *i. e.* a just reflection on the cruel wrong she has suffered, as well as on the enormous guilt of the offender, must *give her boldness* sufficient for the accusation; yet no—that same reason and reflection, perceiving how I am fortified by my place and character against her charge, will teach her how ineffectual it would be: our poet would not scruple to write "dares" for *makes daring*.

377. "——— *With dangerous sense.*"

With a feeling of his wrongs that might suggest a dangerous revenge: dangerous sense is formidable indignation.

"——— *By so receiving.*"

I think we should read:

"For so receiving."

SCENE VI.

379. "*To speak so indirectly, I am loth.*"

Without the warrant or direction of truth, or it may be, *deviating from the direct course of truth.*

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ACT V. SCENE I.

383. "*Upon a wrong'd, I'd fain have said, a maid.*"

Perhaps we should read:

"Upon a wronged—I would fain say maid."

Or else,

"Upon a wrong'd—I fain would have said maid."

"——— *Vail your regard.*"

Let it stoop:—thus in Coriolanus:

"——— If he have power,
"Then vail your ignorance."

385. "*If she be mad, (as I believe no other,)*
"*Her madness hath the oddest frame of sense,*
"*Such a dependency of thing on thing,*
"*As e'er I heard in madness.*"

Mr. Malone supposes that the author wrote "ne'er" instead of "e'er:" but this, though it may be sense, is very harsh: if the pronoun "that" be substituted for the conjunction "as," which, indeed, concord requires, (the third line being redundant, and merely parenthetical) the sentence would be correct.

386. "*Do not banish reason for inequality.*"

Dr. Johnson's interpretation of this passage is, I believe, the right one; if in the comment the Duke had made on Isabella's language and deportment, he had charged her with incoherence or inequality, then, indeed, Mr. Malone's conjec-

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ture might be just; but as, on the contrary, the speech of the lady is remarked for its consistency, I cannot help thinking that she conjures the Duke not to let rank and high place suppress or supersede the pleadings of humble innocence.

" ——— *Let your reason serve*
" *To make the truth appear, where it seems hid;*
" *Not hide the false, seems true.*"

Perspicuity must always give place to the charm of a jingle; the plain sense is, employ your reason to take off the veil that now obscures the truth, and not to continue the deception by which falshood assumes the character of truth.

388. " ——— *His purpose surfeiting.*"

Mr. Steevens proposes to read " forfeiting"—but the text is right: the purpose implied is not the release of Claudio, but the enjoyment of Isabella.

Duke. " ——— *This is most likely.*"

Isab. " *O, that it were as like as it is true.*"

I believe Isabella means, O that my story were, indeed, what you seem to think it, an invention only of mine! that it were as much a false resemblance as it is a reality.

393. " *In this I'll be impartial; be you judge*
" *Of your own cause.*"

Notwithstanding the passages produced by Dr. Farmer, to shew that " impartial" was sometimes used to express " partial," I cannot think that it is the case in the present instance. " I'll be impartial," means, I believe, " I'll be indiffer-

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ent, I'll take no part in the cause, but leave it entirely to you of whose wisdom and integrity I am fully persuaded." As "impartial" is here used for "indifferent," so is "indifferent," in another place, put for "impartial."

"Look on my wrongs with an indifferent eye."
King Richard II. Act 2, Scene 3.

395. "*Who thinks, he knows, that he ne'er knew my body,*
"*But knows, he thinks, that he knows Isabel's.*"

A similar jingle we find in As You Like It, Act 5:

"I sometimes do believe, and sometimes do not,
"As those that fear; they hope and know they fear."

403. "——— *And a coward.*"

But, remarks Dr. Johnson, Lucio had not, in the former conversation, mentioned coward. I believe it is not necessary, either to the consistency of the character or the humour of the scene, that Lucio should here repeat, with fidelity, the exact terms of the abuse which his invention had produced before; and his mentioning coward now is enough for the Duke to lay hold of it afterwards.

410. "——— *Till he did look on me.*"

I believe there are very few who, in contemplating the scene before us, will not agree in the justness of Dr. Johnson's comment upon it: it is true that Isabella is not prompt to comply with the request of Mariana, but when she yields at length female vanity is very conspicuously a motive with her.

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413. "*As like almost to Claudio as himself.*"

The same comparison is attempted in Hamlet:

"———— Like
"As thou art to thyself."

"*Her worth, worth yours.*"

Dr. Johnson's question upon Hanmer's reading, (her worth, works yours, which Dr. Warburton adopted) "how does her worth work Angelo's worth?" need not go unanswered:—her virtues are sufficient to atone for your offences; and, for her sake, I deem you again eligible to my favour."

Dr. Johnson's judgment of the serious parts of this play appears rather a harsh one: Mr. Harris, the author of Hermes, once spoke of it to me as a great favourite of his. LORD CHEDWORTH.

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LOVE'S LABOUR'S LOST.

ACT I. SCENE I.

5. "*Let fame, that all hunt after in their lives,*
"*Be register'd upon our brazen tombs.*"

All, here, is evidently to be understood in an abstracted, and not an absolute sense. Milton gives occasion for a similar remark, in these words of Paradise Lost:

"——— Doleful shades, where peace
"And rest can never dwell; hope *never comes*
"That comes to all."———

6. "——— *Dainty bits*
"*Make rich the ribs, but bankerout quite the wits.*"

Dr. Johnson derives the noun bankrupt from the French banqueroute.

Bankeroute, as appears from Minshew, was the ancient way of spelling bankrupt: respecting the etymology of the word, see Blackstone, 26th commentary, p. 472, note.

LORD CHEDWORTH.

"*With all these living in philosophy.*"

Dumain means to say, that he shall find in philosophy an equivalent to all the pleasures which, as themselves, he renounces, and is weary of.

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7. " ——— *To study where I well may dine,*
" *When I to feast expressly am forbid.*"

The quarto has *fast*, which is right: " forbid" is *commanded*, as in other places. See The Merchant of Venice:

" You may as well forbid the mountain pines
" To wag their high tops, and to make *no* noise
" When they are fretted," &c.

And Chaucer:

" Moses law forbode it, tho',
" That priests should no lordships welde,
" Christ's gospel willeth also
" That they should no lordships helde."

Theobald's not perceiving this sense of forbid, is less remarkable than that Mr. Steevens should have overlooked it.

SCENE II.

31. " ——— *The rational hind Costard.*"

I incline to think we should read irrational, with Mr. Tyrwhit and Dr. Farmer; I do not think the passages produced by Mr. Steevens prove that for which they are cited. I do not see why hind, in the passage quoted from Henry IV. does not mean peasant, used as a term of contempt; as when Petruchio calls Grumio peasant swain! LORD CHEDWORTH.

ACT II. SCENE I.

46. " *God's blessing on your beard.*"

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Longueville, I believe, was not so profoundly moral in this place as Dr. Johnson would make him: he seems merely to utter a sarcasm, God's blessing on your extraordinary wisdom.

ACT IV. SCENE I.

73. "*When for fame's sake, for praise, an outward part,*
"*We bend to that the working of the heart.*"

Upon this couplet is this wonderful note, which I need not tell you is by Warburton:—*The harmony of the measure, the easiness of the expression, and the good sense in the thought, all concur to recommend these two lines to the reader's notice.* The lines will, I doubt not, strike you, and every man of common sense, not to say common taste, as utterly destitute of every quality this apostolic alchymist recommends, who, in his dream, tries to convert the very dirt of Shakspeare into gold. The preservation of such nonsensical comments much arraigns the taste of his various editors.

From Heron's Letters of Literature.
LORD CHEDWORTH.

SCENE III.

102. "——— *The night of dew.*"

Mr. Steevens calls this the dew that nightly falls down his cheeks; but then it were better called the nightly dew: besides, we cannot suppose that the King's sorrows were confined to

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the night. I rather think the meaning is, Dews equal to what night discharges, the whole night. —The hyperbole is not more extravagant than ocean of tears, a sea of blood, &c.

" ——— *The night of dew.*"

I incline to think the meaning is, Tears that have thrown a night or obscurity on my face.— This agrees with the context, especially this line:

" As doth thy face, thro' tears of mine, give light." B. STRUTT.

103. " ——————— *A perjure.*"

Perjure, a noun, for perjurer, occurs again in King Lear:

" ——— Hide thee thou bloody hand,
" Thou perjure and thou simular of virtue," &c.

ACT V. SCENE I.

134. " *D—e—t for de—b—t,*" &c.

It is not very easy to determine whether Armado or Holofernes is here the object of ridicule.

SCENE II.

144. " ——— *Cupid a boy,*
" *Ay, and a shrewd unhappy gallows too.*"

I had not supposed that gallows, in this sense of it, was of such antiquity.

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MERCHANT OF VENICE.

DRAMATIS PERSONÆ.

Salerio.

I see no occasion for the insertion of this name. Gratiano calls the bringer of his letter his old Venetian friend, which exactly suits Salanio, who had appeared before to be the friend both of Gratiano and Lorenzo.

LORD CHEDWORTH.

ACT I. SCENE. I.

233. " ——— *Argosies.*" ——

I rather incline to believe, with Pope, that Argosy is from Jason's ship Argo, which, being employed to fetch the Golden Fleece, merchants' ships, which brought home rich freights, were called Argosies. LORD CHEDWORTH.

236. " *Some that will evermore peep thro' their eyes.*"

Thomson seems to have had this image in view :—

" ——— O'er his eyes the drowsy liquor ran,
" Thro' which his half-wak'd soul would fondly peep." *Castle of Indolence.*

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240. " ——— *I'll grow a talker for this gear.*"

" Gear," in this place, is garniture of discourse, the trappings of language. " I will," for " I shall," is not unusual in these writings, and is an inaccuracy very common at this day in Ireland and in Scotland.

" ——— *For this gear.*"

As anciently, when less precision was observed in orthography, G and J were often used indiscriminately, as having, in many instances, the same power, I would read—" I'll grow a talker for this *jeer,*" (supposing it to have been originally written geer) that is, for this bantering expostulation. I cannot think that *gear* is the right reading: of this conjecture, however, I am not confident. LORD CHEDWORTH.

241. " ——— *A more swelling port*
" *Than my faint means would grant continuance.*"

The preposition is wanting here:—continuance *of.*

242. " —— *Shot his fellow of the self-same flight.*"

i. e. According to the exact direction of the first; or, perhaps, in the language of archery, the self-same flight may mean of the same feather, size, and structure.

" ——— *To find the other forth.*"

This is a very uncouth, if not unwarrantable, expression; and as the metre is at the same time disfigured by it, there is reason to suspect corruption. The sense and the measure might agree thus:

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" To find the *first*, and, by adventuring both," &c.

243. " ——— *Sometimes from her eyes*
" *I did receive fair speechless messages.*"

Dr. Farmer seems to think that " sometimes" stands here, as in other places, for " sometime;" *i. e.* formerly: but I believe Bassanio means only to say, She has sometimes given me looks of encouragement. The obscurity proceeds from the imperfect tense being used instead of the perfect; *I did receive*, for I have received.

244. " *I have a mind presages me such thrift,*
" *That I should questionless be fortunate.*"

As it was not either the quality or the quantity of the thrift that afforded this confidence, but the force of the suggestion in his mind, the sense requires a different construction. We might read—

" I have a mind which *so* presages thrift,
" That I should questionless be fortunate."

" *Nor have I money nor commodity*
" *To raise a present sum.*"

This passage is often unskilfully uttered, and, perhaps, is not generally, at once, clearly understood:—the sense is, " I have not money at hand, nor any goods that will immediately *raise* the sum you may require."

SCENE II.

245. " *Therefore the lottery that he hath devis'd.*"

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"Lottery" here means *prize*, the object of lottery.

246. "*According to my description, level at my affection.*"

Take conjectural aim; a phrase taken from the exercise of the gun.

247. "——— *A better bad habit.*"

Milton says—

"——— By merit rais'd
"To that bad eminence."

SCENE III.

251. "——— *A third at Mexico.*"

This seems to be an oversight. The Spaniards, I believe, never permitted foreigners to traffick with that rich country.

254. "*And when the work of generation was*
"*Between these woolly breeders in the act,*
"*The skilful shepherd,*" &c.

This passage appears to be so free from obscurity, as to require no comment; but some actors of late have tried to vitiate it by an affected and constrained recitation; thus—

"And when the work of generation was
"Betwéen these woolly breeders; in the act
"The skilful shepherd," &c.

Surely the plain meaning is this:—When the work of generation was going forward, &c. To be *in act* is to be in the progress of performance.

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256. "*Signior Antonio, many a time and oft,*
"*In the Rialto have you rated me.*

Here again an affectation of ingenuity has, of late, on the stage, sophisticated the plain sense of this passage: "Many a time and oft" is a phrase, of such general as well as ancient authority, that instances of its use would be superfluous: but, to serve the purpose of those refiners, the phrase is split, and the passage rendered thus,

"——Many a time——and oft,
"In the Rialto," &c.

But it was only in the Rialto that Antonio was likely to encounter Shylock, and there where, of course, he would "rate" him.

"——*My monies and my usances.*"

The instances produced by Mr. Reed to shew that usance formerly signified usury, will, I believe, be found to prove directly the contrary; and will support Mr. Ritson's remark, that Mr. Steevens was mistaken in that interpretation of the word. The writer quoted by Mr. Reed states, that "a borrower had received a thousand pounds, and that this sum had been enormously augmented by usury," which the lender "termed by a more cleanly name, usance," &c. The gentleman, indeed, here, who was imposed upon, might stigmatise usance as fraud, usury, or robbery, but certainly the lender was better acquainted with the value of the *cleanly* distinction he had made; and Shylock, speaking of his own practices, would not be very ready to declare that usury was among them.

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258. " ——*You spit upon me.*"

The correct form of the præterimperfect tense of this verb, *spat*, was beginning in our author's time to grow obsolete: the quarto here has *spet*, upon which occasion I must beg leave to correct a mistake made by Mr. Steevens, who, following the printed editions of Lysidas, observes that Milton has, in that poem, adopted this mode of spelling the word.

" ———The dragon womb
" Of Stygian darkness, spets her thickest gloom."

But Milton, in the Cambridge MS. has written not *spets*, but *spits*.

" *I am as like to spit on thee again*," &c.

This was a grossness of insult which it ill became Antonio to have offered much more so to exult in.

" *Lend it rather to thine enemy,*
" *Who, if he break, thou may'st with better face*
" *Exact the penalty.*"

Here is a nominative case without object or agency: the conjunction *that* might stand in the place of " who."

ACT II. SCENE I.

262. " ———*By this scimitar,*
" *That slew the Sophy, and a Persian prince,*
" *That won three fields of Sultan Solyman.*"

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Mr. Tyrwhitt, in extricating the poet from a supposed difficulty, appears to have entangled himself: Morochus is still boasting of his own prowess and of his *scimitar*, that won three fields of Sultan Solyman, besides having slain the Sophy, &c. so that he was not in the army of the Sultan, but *opposed* to him. This oversight of Mr. Tyrwhitt's is, I find, avoided in the last edition by Mr. Reed.

SCENE II.

265. "*Away, says the fiend, for the heavens.*"

"For the heavens" may be an adjuration for heaven's sake! or perhaps the fiend would suggest that while Launcelot remained with the Jew, he was out of the pale of Grace, and that by running away only he could hope for heaven; if so, it is a very friendly fiend.

270. "*It should seem, then, that Dobbin's tail*
"*grows backward.*"

Launcelot quibbles upon "grows backward," as *growing behind*, and, *decreasing*—a conceit that Hamlet also indulges in, "Yourself shall be as old as I am, if, like a crab, you could go backward."

SCENE III.

277. "*If a Christian do not play the knave,*
and get thee, I am much deceived."

The reading of the second folio, "did not get thee," though so severely reprobated by Mr. Malone, appears more congenial to Launcelot's humour: he would compliment Jessica with a Chris-

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tian father, at the expence of her mother's chastity. If the old reading must stand, Mr. Steevens has suggested the true meaning.—Mr. Malone's I cannot but consider as a feeble interpretation—it required no extraordinary sagacity in Launcelot, at this time, to *predict* that Lorenzo would *carry Jessica away from her father's house.*

" *If a Christian do not play the knave and get thee.*"

I am very strongly of opinion with the *ignorant editor of the second folio,* that we ought to read *did;* and in this I am confirmed by the passage in the 3d Act, to which Mr. Malone himself refers. I shall patiently submit to whatever imputation of folly and absurdity the avowal of this opinion may bring on me. LORD CHEDWORTH.

SCENE IV.

279. " *Break-up this.*"

I do not perceive here any allusion to carving, as Mr. Steevens supposes. Every one knows what it is to break-up a letter, as in the Winter's Tale, " Break up the seal and read."

LORD CHEDWORTH.

" *Whiter than the paper it writ on,*
" *Is the fair hand that writ.*"

" Writ " for " wrote " is a corruption that some of our most careful writers are chargeable with.

SCENE V.

282. " ——— *The wry-neck'd fife.*"

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I could not have thought it possible for any one so to mistake the sense of this expression as Mr. Monk Mason has done, in ascribing the wry-neckedness, not to the performer, but the instrument, which he supposes was crooked formerly. Lord Chedworth offers to read actively, *wry-neck* fife, *i. e.* the fife which wries the neck of him who plays on it.

SCENE VI.

286. "*I am glad 'tis night, you do not look on me,*
"*For I am much asham'd of my exchange.*"

Juliet consoles herself with the same circumstance—

"I am glad the mask of night is on my face,
"Else would a maiden blush bepaint my cheek."

287. "*Too light*———"

This was an opportunity for a quibble too tempting to be omitted.

SCENE VII.

292. "*Let all of his complexion chuse me so.*"

Dr. Johnson's suggested regulation should be adopted, and the 2nd Act end here.

ACT. III. SCENE I.

308. "*Turquoise.*"

See Mr. Steevens's note.—From this imputed

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property of the stone, I suppose it was that Massenger formed his device of the Magick Picture.

SCENE II.

309. "*But lest you should not understand me well.*"
"*(And yet a maiden hath no tongue but thought.)*"

Does this mean that she utters nothing but what her heart suggests, and that, therefore, she ought not to be misunderstood? or that, being a maiden, she cannot speak freely, and must only think? I believe the first is the sense.

310. "*Let Fortune go to hell for it, not I.*"

It is the duty of an editor at once to correct in the text a grammatical inaccuracy so gross as this *I* for *me*;—which Mr. Heath himself has committed in his explanation.

315. "——*The beauteous scarf,*
"*Veiling an Indian beauty.*"

This Indian beauty seems to be *veiled* in impenetrable obscurity.—Sir T. Hanmer would disclose her, but exhibits only "a dowdy," and all the other annotators have left her to "dwell in her necessity;"—I wish it were in my power to extricate her.

"——*The beauteous scarf,*
"*Veiling an Indian beauty.*"

Ornament, says Bassanio, is but a gilded shore that tempts to a most dangerous sea: it is a beaute-

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ous alluring scarf, covering the graceful form of an Indian woman, whose love is destruction.—The women of India are reported to be vindictive and treacherous, but Shakspeare might only mean to refer to the certain destruction which attends upon an amorous conduct to women in Eastern countries. B. STRUTT.

"*Thou common drudge 'tween man and man.*"

Thus Iago says of his purse:—

"'Twas mine, 'tis his, and has been *slave* to thousands."

SCENE III.

328. "———— *I wonder,*
"*Thou naughty gaoler that thou art so fond*
"*To come abroad with him, at his request.*"

"Fond," undoubtedly, sometimes means foolish or weak-minded; a sense in which it is at this day, in Yorkshire, commonly used: but here, I believe, it means willing to comply.—*So fond of coming with him* is an expression that would be clearly understood. I find that Lord Chedworth is of my opinion, and adds, "if it be objected that this sense requires a different construction from what is in the text, I may answer, that a much later, and more correct writer than Shakspeare, has used this mode of construction, though (as his lordship admits) improperly."

"Should such a one, too fond *to rule* alone."

For too fond *of ruling*.

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329. "*The Duke cannot deny the course of law;*
"*For the commodity that strangers have*
"*With us in Venice, if it be denied,*
"*Will,*" &c.

This is foul construction; the relative does not clearly refer to its antecedent—If what be denied? the commodity? no, nor yet the course of law, but the forfeiture, the fulfilment of the bond:—the sense of the passage, perhaps, might be obtained by reading emphatically "if *that* be denied." The word "commodity" will, by no means, support such a ponderous definition as Mr. Malone would impose upon it, "*the denial of those rights to strangers, which render their abode at Venice, so commodious and agreeable to them.*" "The commodity that strangers have with us" is merely the confidential deposits of foreigners.

SCENE IV.

330. "*I never did repent for doing good,*
"*Nor shall not now.*"

Expressions like this are often censured on account of what is called a double negative, but it is not so; "nor" is only the appropriate negative conjunction.

"——— *In companions*
"*That do converse,*" &c.
"*There must needs be a like proportion*
"*Of lineaments,*" &c.

Mr. Steevens seems not to have done justice to the sense of this passage: the speaker's meaning is, what many an observer of life will acknow-

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ledge the truth of, that, between companions whose pursuits and inclinations agree, who love each other, and are continually engaged in reciprocal attentions; a sympathy of affections will beget a resemblance of manners, of countenance, gesture, and deportment.

333. " ——— *Imagin'd speed,*"

Means, I think, speed that may be more easily imagined than expressed; with all imaginable speed;—the expression, so understood, is, I grant, licentious: I cannot admit that Mr. Steevens's is the true explanation.

LORD CHEDWORTH.

SCENE V.

335. " *There is but one hope in it, and that is*
" *but a bastard hope neither.*"

This is very capricious phraseology, though not unusual.—Ranger, in The Suspicious Husband, says, " he was but a queer-looking son-of-a-bitch of a surgeon, neither."

339. " ——— *I do know*
" *A many fools.*

This mode of speech has been justly censured by Dr. Lowth.

" ——— *For a tricksy word*
" *Defy the matter.*"

Talk nonsense, or from the point, for the sake of introducing fanciful and affected words.

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ACT IV. SCENE I.

341. " —— *Void and empty,*
" *From any dram of mercy.*

" Empty from" is a phrase, perhaps not so improper as it is unusual.

" —— *Since—no lawful means can carry me*
" *Out of his envy's reach.*"

Envy, as Mr. Steevens remarks, is here, hatred, malice; and in this sense, as well as that of odium, reprobation, was often used by other writers in our author's time.

" He thought likewise to make use of the " enuie that the French king met with; by occa- " sion of this warre of Britaine," &c.
Bacon's Historie of the Raigne of King Henry the Seventh, Ed. 1629.

" This tax (called beneuolence) was deuised " by Edward the Fourth, for which he sustained " much enuie. *Ibidem.*

344. " *Others, when the bag-pipe sings i' th' nose,*
" *Cannot contain their urine; for affection,*
" *Mistress of passion, sways it to the mood*
" *Of what it likes, or loaths.*"

Rowe's emendation of this difficult passage appears to be the most satisfactory of any yet proposed. " Masterless passion," &c. and the sense, I believe, is this,—And others, at the singing of the bag-pipe, are so affected by it, that they cannot contain their urine; masterless passion,

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that irrisistible instinctive principle by which men's nerves are actuated, holds dominion over us, (*i. e.* lords-it, or sways-it) and imperiously advances towards what it likes, and withdraws from what it loathes.

349. "*You may as well forbid the mountain pines*
"*To wag their high-tops, and to make no noise*
"*When they are fretted* [*Qu.* *fretten*] *with the gusts of heaven.*"

To forbid to make no noise, should be, to command some noise to be made; yet bid and forbid seem to have been formerly used indiscriminately, as in Chaucer's Plowman, Stanz. 29.

"Moses' law forbode it tho,
"That priests should no lordships welde,
"Christ's Gospel biddeth also
"That they should no lordships held."

352. "*Not on thy sole, but on thy soul,*" &c.

These words, it appears, were, in Shakspeare's time, pronounced differently, as at this day they are by the vulgar in Ireland; or perhaps the difference was marked by Gratiano's action.

353. "*Souls of animals infuse themselves*
"*Into the trunks of men.*"

The making "animals" stand absolutely in contradistinction to human animals, or mankind, is almost as common as it is wrong; and Shakspeare may well be excused when so circumspect and philosophic a writer as David Hume is chargeable with the same fault.

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" ——— ——— *Thy currish spirit*
" *Govern'd a wolf, who, hang'd for human slaughter,*
" *Even from the gallows did his fell soul fleet,*" &c.

This is perplexed; there is a nominative case without effect: in this short sentence there is absolutely wanting a verb, a conjunction, and an adverb.

" ——— ——— Thy spirit
" Governed a wolf who (was) hang'd (and then)
" Even from," &c.

356. " *It is twice bless'd;*
" *It blesseth him,*" &c.

Would not the sense be better expressed if we should read, "it is twice blessing?" yet I cannot approve of this: "twice-blessed" certainly does not mean blessed in repetition, as our actresses most vilely utter it, but blessed augmentedly, blessed supremely, or in a great degree, as we say, *thrice happy*, without any idea of repetition. "Blessed" here is "holy."

" *In the course of justice none of us*
" *Should see salvation.*"

Sir William Blackstone thinks it is out of character that Portia should refer the Jew to the Christian doctrine of salvation and the Lord's Prayer; but, besides that it is supposed the Lord's Prayer consists of expressions in use among the Jews; their Scriptures abound with passages recommending mercy, particularly Eccles. xxviii ver. 1, 2, 3, 4, 5.

This note is from a correspondent of Lord

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Chedworth's, and is signed R. T. His lordship adds, my friend's assertion respecting the Lord's Prayer and the Jewish Scriptures is certainly true, but yet I cannot help thinking, that so direct a reference to the Lord's Prayer was more likely to irritate than conciliate the Jew.

364. "*I am content, so he will let me have*
"*The other half in use, to render it,*
"*Upon his death, unto the gentleman*
"*That lately stole his daughter.*"

This requisition in favour of theft and filial disobedience is not very decent before an august senate; and is, at the same time, derogatory to the character of Antonio.

ACT V. SCENE I.

377. "*The man that hath no music in himself*
"*Is fit,*" &c.

Mr. Steevens has favoured us here with some very profound reflections upon the danger that may arise from too carelessly yielding to the effect of this speech in praise of music; and though he ventures to assert, that *it is at once destitute of poetic beauty, and unpregnant with either moral or philosophic truth,* he yet seems fearful that it might have a powerful influence on the minds of posterity, if he did not produce some effectual and unperishable antidote to the poison; and this he has copiously extracted and triumphantly administered from that pure source of philosophic and moral

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orthodoxy, the late Lord Chesterfield, in one of the letters of that nobleman to his son, abusing fiddlers: but indeed Mr. Steevens might have been released from his anxiety if he had considered that the sentiments delivered by a dramatic character, whether good or bad, are by no means to be regarded as the sentiments of the poet; or had reflected that the encomiums here pronounced on music is only a general praise of according measures of that nobler and sublimer harmony, that fascinating "concord of sweet sounds," embracing eloquence and poetry, which a Plato himself approved, which Apollo professed, and which as far transcends the criticism of Lord Chesterfield, as the circuit and music of the spheres exceed the compass and the rattling of a dice box.

387. "*I am the unhappy subject of these quarrels.*"

"Subject," licentiously for author, causer.

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AS YOU LIKE IT.

This Play, I think, frequently exhibits very evident marks of sophistication in the style of the dialogue; as in the first scene, which has nothing of the manner of Shakspeare, but resembles rather that of Ben Jonson.

ACT I. SCENE I.

5. "*It was on this fashion bequeathed me: by will, but a poor thousand crowns, and, as thou say'st, charged my brother on his blessing, to breed me well.*"

Notwithstanding the confidence with which Dr. Johnson asks, what is there in this difficult or obscure? and the additional credit that the passage may seem to acquire from Mr. Steevens's satisfaction, it is such construction as can, by no means, be admitted.—If Sir William Blackstone's easy emendation is not to be received, I should propose, with only a slight transposition—"It was on this fashion bequeathed me; by will, but a poor thousand crowns, and, as thou say'st, my brother charged, on his blessing, to breed me

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well," *i. e.* My father thus provided for me; by his will, I was to receive a thousand crowns; and my brother was charged to breed me well.

6. "*Stays me here at home,*" &c.

"Stys me," as Dr. Warburton has suggested, appears to be the true expression here.

7. "*What make you here?*
Orl. "*Nothing.*
Oli. "*What mar you, then?*
Orl. "*I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness.*
Oli. "*Be better employed, and be nought awhile.*"

"Be nought awhile," *i. e.* begone from this place, make a *vacancy* by removing yourself; or, as it is sometimes expressed, "avoid" (imperatively).—It is a play upon words; Orlando had said that he was helping Oliver to *mar* what God *made*; and he is bidden to be better employed, in *making* himself a *cypher*. But the whole seems to be a reference to a trite joke, apparently of some antiquity, where a master, coming suddenly upon two idle servants, asks one of them, what he is doing? to which the man replies, nothing, sir; and what are you doing, says the master to the other servant? To which the fellow confusedly answers, I am *helping* him, sir.

9. "*What prodigal portion have I spent.*"

This certainly should be "What prodigal's portion.

10. "——— *Nearer to his reverence.*"

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Reverence, I suppose, with a sneer; and hence the resentment expressed by Oliver.

15. "*My soul hates nothing more than he.*"

He should at once have been corrected in the text to *him*.

SCENE II.

"*I see thou lovest me not with the same weight that I love thee.*"

"That," being here a pronoun (which), the preposition "with" is necessary to the construction.

16. "*My father hath no child but I.*

It was the editor's duty to correct this error, and insert "me" for I.

26. "*Punish me not with your hard thoughts, wherein I confess,*" &c.

I would, with Dr. Johnson, read "therein;" but perhaps the text may stand as it is.—"In your thoughts of me I confess I must appear guilty," &c.

31. "*Which of the two was daughter to the Duke,*
"*That here was at the wrestling.*"

As this passage stands, "the Duke" is the antecedent to the relative "that;" but it would be a foolish circumstance to annex to the

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Duke, *who was at the wrestling:* "that," consequently, must belong to "the two," and, of course, requires the plural verb "were."

32. *Hereafter, in a better world than this."*

i. e. In better times.

SCENE III.

37. " ——————*The love,*
" *Which teacheth thee that thou and I am one.*"

"Am" should have been corrected to "are" in the text. The sense is well explained by Dr. Johnson.

ACT II. SCENE I.

40. " ———*The winter's wind,*
" *Which, when it bites and blows upon my body,*
" *Even till I shrink with cold, I smile and say,*" &c.

Here is a nominative noun without operation, —"which"—well! I smile and say, &c. I fear it is an incorrigible defect: the impetuosity of passion will sometimes justify a change in the structure of a sentence, as in Hotspur's speech—

" ———For all those wounds,
"Those mouthed wounds which gallantly he bore," &c.

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Where the impatience of the speaker makes him break off from the argument he began with; but such abruption cannot be defended in a calm, unimpassioned speech like this.

42. "*I would not change it.*"

I wonder that Mr. Upton's regulation, in giving these words to the Duke has not been adopted: they are clearly a part of the preceding speech.

45. "———*Kill them up.*"

This is a strange phrase, which, however, we have a match for in modern language, *kill them off.*

SCENE IV.

55. "*Two cods.*"

All the notes here about cods and pease-cods might well be spared: the meaning is not worth the search.

SCENE V.

60. "*A verse—that I made yesterday in despite of my invention.*"

Jaques forced himself to rhyme, and troubled his imagination to gratify his spleen.

SCENE VII.

63. "*Here was he merry, hearing of a song.*"

The obtrusion of the genitive particle between the participle and the accusative noun is ungram-

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matical, and often dangerous to the sense, as here, Jaques was hearing of a song, *i. e.* or should be, was listening to some *story about* a song. We might read, preserving the measure—

" Here was he merry, *listening to* a song;"

or, with less departure from the text, *hark'ning to* a song.

65. " *He hath strange places crámm'd with observation,*" &c.

This is whimsically, but not carelessly expressed: his wit is of so strange a kind, that it seems to be extracted from the most obscure recesses of the intellect.

67. " ——— *A libertine,*
" *As sensual as the brutish sting itself.*"

I believe nothing more is meant by brutish sting, than the impulse or irritation of lust.

68. " *Why who cries out on pride,*" &c.

This speech has been made use of by Massinger, in The Roman Actor.

" *Till that the very very means do ebb.*"

The reading of the old copy, " weary very means," seems preferable to the dull, ineffectual repetition of *very;* but we might transpose, very, weary means.

76. " *Because thou art not seen.*"

Because thou displayest no visible form whereby we can recognize the pernicious object which repays benefits with unkindness.

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" ——— *As friend remember'd not.*"

i. e. As the condition of a friend remembered not. Mr. Malone says it ought to be *as friendship* not remembering, which, indeed, would be no friendship at all. The passage quoted from the third act is not, I think, in point: "now I am remembered," is, clearly, now I am put-in-mind or remembrance.

ACT III. SCENE I.

81. " ——— *Argument of my revenge.*"

Thus in K. Henry V.

" Sheath'd their swords for lack of argument."

SCENE II.

83. " ——— *The unexpressive she.*"

This use of the active instead of the passive adjective, has been adopted by Milton, in more than one instance:

" And hears the unexpressive nuptial song."
Lycidas.

99. *Speak sad brow and true maid.*"

I suppose there was something proverbial in this. Benedick says to Claudio—

" Speak you this with a sad brow?"

102. " *I had as lief have been myself alone.*"

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Have been occupied and engrossed by my own thoughts.

111. "*Clean as a sound sheep's heart; so that there shall not be one spot of love in it.*"

Why is a sheep, or a sound sheep, peculiarly exempt from love?—Is it that the mutilation which destroys the sexual appetite, prepares the sheep at the same time to become better mutton, or what may be here emphatically sound mutton? Mr. Steevens says, it is an allusion to the practice of washing sheep's hearts; but do not calves' hearts, bullocks' hearts, &c. undergo similar ablution?

SCENE III.

115. "*No, truly, unless thou wert hard-favoured; for honesty coupled to beauty, is to have honey a sauce to sugar.*"

As honey and sugar would mutually confound the quality of each other, so would your beauty betray your honesty, and your honesty your beauty. This sentiment, a little varied, occurs in Hamlet:

"You should admit your honesty to no discourse with your beauty."

Ophelia. "Why, my Lord, can beauty have better commerce than with honesty?"

Hamlet. "Ay marry; for the power of beauty will sooner transform honesty, from what it is, to a bawd, than the force of beauty," &c.

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SCENE V.

129. " ——— *Capable impressure.*"

Capable, here, I believe, is sensible, susceptible, and has exactly the same meaning (and not intelligent or perceptible) in the instance brought by Mr. Malone, from Hamlet:

" ——— His form and cause conjoin'd,
" Preaching to stones, would make them capable."

131. " ——— *Beauty,*
" *As, by my faith, I see no more in you,*
" *Than, without candle, may go dark to bed.*"

i. e. (I suppose) your beauty admits not of hyperbolical praise. I cannot say it illumines darkness.

ACT IV. SCENE I.

137. " *In which my often rumination wraps me, in a most humorous sadness.*"

This certainly requires correction; but though Mr. Steevens's change of *in* to *is* affords a meaning and concord, it is not, I believe, exactly that which was intended. Perhaps this may come nearer the mark:—It is a melancholy of my own, &c. and, indeed, the sundry contemplation of my travels, on which my often rumination wraps me, &c. *i. e.* my often rumination on *which* (my travels) wraps or entrances me, &c. " Often," thus adjectively used, is not without example; as in Warner's Albion's England, chap. 9.

" With often kisses plying him, no sport was overpass'd."

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And it is not, perhaps, more anomalous than *Semperlenitas.*

138. "*I had rather have a fool to make me merry, than experience to make me sad.*"

Gray says, in the Ode on a distant Prospect of Eaton College,

"——— Where ignorance is bliss,
"'Tis folly to be wise."

Had rather is corrupt idiom, proceeding, as Dr. Lowth has well explained, from confounding the contraction of I would, I'd, with that of *I had.*

141. "*The foolish chronicles of that age found it was Hero of Cestos.*"

Sir T. Hanmer's reading, *coroners* for "chroniclers," is adopted by Mr. Edwards, who thinks it has support in Hamlet:—"The coroner hath sat on her, and finds it Christian burial." Mr. Malone, too, though he prefers the old text, says that "found" is certainly used in a forensic sense, and Mr. M. Mason asserts, that the allusion is evidently to a coroner's inquest on the body of Leander, and that their verdict was, *Hero of Cestos was the cause of Leander's death:* but, unfortunately for this fair argument, we know that a coroner's inquest upon the body either of Ophelia or Leander, could only declare that the person was drowned; though they might *find* it accidental, or the effect of lunacy.

142. "——— *Then love me, Rosalind.*"
Ros. "*Yes, faith will I, Fridays and Saturdays, and all.*"

After the reformation and the abolition of the Romish fasts, political fasts were ordered upon

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Fridays and Saturdays, for the purpose of promoting the fisheries upon the coasts of England.
Anderson's History of Commerce.

This note is from Lord Chedworth's correspondent, and is signed R. T.

148. "*Sing it; no matter how it be in tune,*
"*So it make noise enough,*" &c.

Jaques appears to have been, slily, no disrelisher of music: this is the second time he has called for a song.

ACT V. SCENE I.

162. "*Grapes were made to eat.*"

"Made to eat," for *made to be eaten,* is a corruption of phraseology still in use: the implied ellipsis is too violent; "made (for men) to eat."

SCENE II.

164. "*Is't possible that, on so little acquaintance, you should like her? that, but seeing, you should love her? and, loving, woo? and wooing, she should grant?*"

I cannot help repeating here, what occurs in Warner's Albion's England:

"——— Jove chaunced her to see,
"And seeing liked, liking, lov'd, and loving made it known."

SCENE III.

172. "*Though there was no greater matter in the ditty, yet the note was very untuneable.*"

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Touchstone would not be so exorbitant as to require music and sense at the same time; but, compounding for the absence of matter, he complains that the grace of harmony was wanting also. This mode of expression occurs elsewhere, as in Act 3 of this play, Scene 4:

"——— What though you have no beauty;
"As, by my faith, I see no more in you,
"Than, without candle, may go dark to bed."

SCENE IV.

174. "*I sometimes do believe, and sometimes do not,*
"*As those that fear they hope, and know they fear.*"

Mr. Henley's punctnation appears necessary to obtain sense:—

"As those that fear; they hope, and know they fear."

i. e. They entertain a dubious hope, but a certain perception of danger.

181. "*The countercheck quarrelsome; and so to the lie circumstantial and the lie direct.*"

I never could understand how the lie circumstantial and the lie direct are to be distinguished from the countercheck quarrelsome.

LORD CHEDWORTH.

THE EPILOGUE.

Much depravation, I think, is discernible amidst the indisputable excellencies of this play; and the epilogue, at last, resembles rather the goodly work of Messieurs Hemings and Condell, the eloquent addressers to *The great Variety of Readers*, and the first editors of As You Like It, than the writing of our great poet.

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ALL'S WELL THAT ENDS WELL.

ACT I. SCENE I.

204. "*He that so generally is at all times good.*"

i. e. He that so *diffuses* his *unremitting* goodness.

"*He hath persecuted time with hope, and finds no other advantage in the process, but only the losing of hope by time.*"

Time was long persecuted by hope, and hope itself is now destroyed by time. The passage is analogous to the epitaph on a fiddler, named Stephen:

"Stephen and Time are now both even:
"Stephen beat Time; now Time beats Stephen."

205. "*Had it stretch'd so far, would have made Nature immortal.*"

It seems wanting after *far;* this was supplied in the edition of 1785. LORD CHEDWORTH.

206. "*For where an unclean mind carries virtuous qualities, there commendations go with pity.*"

Where a disposition, not inherently good, is adorned with adventitious graces, there the praise

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due to excellence is repressed by regret, that such excellence is unsubstantial."

" ——— *They are virtues and traitors too.*"

The construction here is incorrect, a new noun interposing between " they" and the antecedent " virtuous qualities;" but the sense of the passage is more material, and this, I think, Dr. Warburton has come nearer to than his eloquent successor, who appears, howsoever ingeniously, to have wandered beyond the mark. " They (the advantages of education or refinement) are virtues and traitors too." The first part of the declaration is indisputable; but how are those virtuous qualities traitors?—not so much, I apprehend, as they may affect other people, as that they betray the object to whom they adhere; because, instead of reclaiming or correcting, as might be expected, the original depravity, they foment and strengthen it. Dr. Johnson here has not brought his illustration to the text, but carried the text to his illustration.

" *In her they are better for their simpleness; she derives her honesty and achieves her goodness.*"

Education in her is better for its conformity to nature, whereby it more readily effects its object; amiable benevolence, the integrity of her mind, she inherits with her blood; her active virtue is achieved by herself.

208. " *Lest it be rather thought you affect a sorrow, than to have*——"

This, certainly, is not correct English idiom; but the inaccuracy of phrase is, perhaps, less remarkable than the apparent oversight of the in-

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genious commentators, respecting the word "affect," which, though frequently occurring in our author's works, is, I believe, no where to be found, in that modern sense which they proceed upon, to *assume, put on,* but always implies *liking,* the being attached or addicted to; and just in this sense does Helena apply it, when she answers—"I do affect a sorrow, (*i. e.* I do indeed like it,) but I have it too."

209. "*If the living be enemy to the grief, the excess makes it soon mortal.*"

The sense of this passage appears to be not very obscure: Lafeau had observed, generally, that moderate lamentation is the right of the dead, and excessive grief the enemy of the living. To this the Countess replies—"If the living be enemy to the grief, the excess makes it soon mortal." *i. e.* If they who are supposed the mourners, be not really and cordially so, but only put on for the nonce, *the suits and trappings of woe,* the extravagance of their affectation will soon have an end. Dr. Johnson, contrary to his general habits, has involved himself in a perplexity, from which neither Mr. Steevens nor Mr. Malone has attempted to extricate him. The Doctor argues thus upon the lady's words, "if the living," &c. *i. e.* (says the Doctor) If the living do not indulge grief, grief destroys itself by its own excess; but if the grief be not indulged, there will be no excess of it; and how is grief to destroy itself by its excess, or, indeed, subsist in excess at all, unless it be indulged?

217. "*Not my virginity, yet.*"

This, as I take it, is a direct answer from

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Helen to Parolles's question at the end of his speech about virginity, "Will you have any thing with it?" "Not *with* my virginity, yet" *that is not, at present, the subject of my thoughts.*—I am not going to be married just now; and then she snatches up the idea of the Court and Bertram. Mr. Steevens has recourse to a very comfortable and compendious mode of criticism, whereby he may dismiss with praise to the author, or rather, to the contaminators of our author, every difficult or obscure passage: he says, its obscurity may be its merit.

224. "*Our remedies oft in ourselves do lie,*
"*Which we ascribe to heaven.*"

Cassius, in Julius Cæsar, makes the same reflection:—

"The fault, dear Brutus, is not in our stars,
"But in ourselves," &c.

"*The fated sky.*"

The sky, by which the fates of men are determined, the horoscope.

SCENE II.

227. "*Ere they can hide their levity in honour.*
"*So like a courtier, contempt nor bitterness*
"*Were in his pride or sharpness.*"

Sir William Blackstone's punctuation, which Mr. Steevens recommends—

"Ere they can hide their levity in honour,
"So like a courtier: contempt," &c.

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appears to be false: the peculiar praise which the King bestows on Bertram's father is, not that he was pre-eminent in courtly arts, but that the polish of his manners was exceeded by his substantial excellence; his accomplishments, though of the most splendid kind, bore no proportion to his intrinsic virtues; yet so much was he of the courtier (in an honourable sense), that his deportment, though dignified, was not imperious, and his wit, though pointed, was not envenomed.

230. "*So in approf lives not his epitaph,*
"*As in your royal speech.*"

Mr. Heath's explanation is plausible; but approof may mean, in a sculptural sense, the eulogial blazonry upon his monument. Your praise exceeds whatever has been selected from the history of his life, to grace his tomb and extol his character; it seems to be only an amplification of what was said before—

"———His good remembrance
"Lies richer in your thoughts than on his tomb."

SCENE III.

241. *Though honesty be no puritan, yet it will do no hurt.*"

I cannot perceive the advantage of Mr. Tyrwhitt's alteration, though Mr. Malone commends it, *though honesty be a puritan.* The clown's argument seems to be this: though honesty is contented to pass without the boast of undeviating rectitude, yet it will do no harm; and, rather

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than quarrel with obedience, it will conform to ceremonies that it dislikes, and wear the surplice of humility over a big heart.—A big heart is an honest heart, as in Julius Cæsar, Brutus says

" There is no terror, Cassius, in your threats,
" For I am arm'd so strong in honesty,
" That they pass by me," &c.

246. " ——— *Were you both our mothers,*
" *I care no more for, than I do for heaven.*"

There is, as Dr. Farmer remarks, a designed ambiguity here; and the construction, I believe, is, I care no more for, &c. I have no more objection to your being the mother of us both—*that* were no more an obstacle than heaven is, in my way to happiness. " Both our mothers," for the mother of us both, is a very licentious expression.

249. " *This captious and intenible sieve.*"

Perhaps " captious " is used here for inveigling, seducing, alluring; and the sense may be, this deceitful hope is continually calling forth, and continually wasting my enamoured sorrows, of which, still, my stock is unexhausted. But I rather think Mr. Malone is right; the same allusion to the employment of the Danaides happily, I think, suggested by that gentleman, occurs in Cymbeline, " That tub both filled and running." And again in Much Ado About Nothing,

" ——————Cease thy council,
" Which falls into mine ears as profitless,
" As water in a sieve."

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ACT II. SCENE I.

267. "*Some blessed spirit doth speak*
"*His powerful sound, within an organ weak.*"

His powerful sound (being contained) within, &c.

SCENE III.

285. "*'Tis only title thou disdain'st in her.*"

i. e. Says Mr. Malone, *want of title*, but I believe this is an oversight in that ingenious commentator; title seems to stand here for designation, *peculiar distinction*, whether high or low.

291. "*Are you companion to the Count Rousillon.*'

Companion often occurs it these works, but generally in a contemptuous sense, as we now use fellow: the modern implication, in this instance, I believe, is singular.

ACT III. SCENE II.

313. "*We serve you, madam,*" &c.
Countess. "*Not so, but as we change our courtesies.*"

Thus in Hamlet—

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" ———Your poor servant ever.

Ham. " Sir, my good friend, I'll change that name with you.

313. " *The still-piecing air.*"

Still-piecing is, I think, right; there is the same idea in the 5th Chapter of the Wisdom of Solomon, ver. 12, " Or like as when an arrow is shot at a mark it parteth the air, which *immediately cometh together again*, so that a man cannot know where it went through."

LORD CHEDWORTH.

SCENE III.

316. " *The extreme edge of hazard.*"

Milton has,—

" The perilous edge of battle."

Paradise Lost.

ACT IV. SCENE III.

350. " *Our virtues would be proud if our faults whipped them not; and our crimes would despair if they were not cherish'd by our virtues.*"

We should exult too much on the merit of our virtues, if we were not humbled by reflecting on the frailties that belong to us; and the contemplation of our crimes would drive us to despair if we were not animated and encouraged by confidence in our virtues.

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354. "*Theorick.*"

Thus in Othello—

"The bookish Theorick.

355. "*If I were to live this present hour.*"

Perhaps "live" emphatically for commence the life eternal, *mors janua vitæ*. In this conjecture I have little confidence. Parolles may only mean, if I were this hour assured that my life would be spared by the general, in whose hands it was.

ACT V. SCENE III.

386. "*We lost a jewel of her; and our esteem*
"*Was made much poorer by it.*"

"Esteem," perhaps, for what is the object of esteem: the stock of what was estimable was reduced by her death: or it may be, when her worth departed the rate of my esteem for any thing remaining was much lessened.

390. "*Oft our displeasures to ourselves unjust,*
"*Destroy our friends, and after weep their dust:*
"*Our own love waking, cries to see what's done,*
"*While shameful hate sleeps out the afternoon.*"

Our anger, that destroys our friends, does an injury to ourselves, and we lament our rashness;

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our self-love is continually *awake* to affliction at the loss we endure, while the enmity, of which we are now ashamed, is extinct, or *sleeps* throughout the remainder of our life.

396. "*I will buy me a son-in-law in a fair, and toll him.*"

By to "*toll*" him, I suppose Lafeau meant, I will find him out by proclamation of the bell-man.

"*I will buy me a son-in-law,*" &c.

I take the meaning to be, *I will buy*, &c. and *pay toll for him.* Lord Coke, in his reading on Stat. Westm. (3 Edw. I.) says, "Toll to the fair or market is a reasonable sum of money, due to the owner of the fair or market, upon sale of things tollable within the fair or market; or for stallage, piccage, or the like; and this was first invented that contracts might have good testimony, and be made openly, for, of old time, privy or secret contracts were forbidden."

2 Inst. 220.

LORD CHEDWORTH.

398. "*If you shall marry,*
"*You give away this hand, and that is mine.*"

This is an inaccurate expression: though *this* and *that*, except for the lines that follow, are, not without a meaning, distinguished: Diana takes hold of Bertram's hand, and what she now calls "this" hand, when alienated and bestowed upon another, she might naturally enough term "that" hand; but as Bertram's perfidy is yet only

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suspected, or hypothetical, syntax requires the subjunctive form of the verb "to be."

"If you shall marry,
"You give away this hand, and that *were* mine."

But a more obvious correction will better agree with what succeeds:—

"You give away this hand, and this is mine,
"You give away heaven's vows, and those are mine," &c.

399. "*Than for to think that I would sink it here.*"

I wish this miserable expletive "for" could be ejected; "e'er" might readily supersede it.

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THE TAMING OF THE SHREW.

INDUCTION.

20. "*And when he says he is—say, that he dreams.*"

Sir T. Hanmer's emendation, which Mr. Steevens approves,

"And when he says *he's poor*, say that he dreams,"

as well as Dr. Johnson's,

"And when he says *he's sly*, say that he dreams,"

appears not only unnecessary, but injurious to the design of the poet, who very naturally makes the lord pass-by what he could not be supposed to have known, either the name or the peculiar circumstances of the sot.—"And when he says he is—(howsoever he shall describe himself)—say that he dreams. This is Shakspeare.

ACT I. SCENE I.

39. "*I am arriv'd for fruitful Lombardy.*"

The scene being in Padua, and Padua being

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a city of Lombardy, it is in vain to look for meaning in this passage.

41. "*Or so devote to Aristotle's checks,*
"*As Ovid be an outcast quite abjur'd.*"

This is a violent elision, "As (that) Ovid (shall) be an outcast.

43. "*A pretty peat.*"

Peat or pet is at this day, in Ireland, a term of endearment generally used.

46. "*Upon advice,*"

i. e. Says Mr. Steevens, on consideration or reflection, but this, I believe, is an inaccurate definition: "advice," here, as in the quoted passage from The Two Gentlemen of Verona, signifies information, instruction, acquaintance, knowledge, as, indeed, the word commonly implies at this day, *as I am at present advised, i. e.* according to my presentknowledge.

SCENE II.

56. "*As wealth is burthen of my wooing dance.*"

As wealth is the measure or tune in which my wooing speculations are to terminate, and on which they repose.

60. "———*Rope tricks.*"

Rope tricks seems exactly to tally with the modern vulgar expression, *gallows tricks.*

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"*She shall have no more eyes to see withal than a cat.*"

I suspect that this is an allusion to some barbarous sport with a cat, wherein the animal was maimed or blinded. See Mr. Steevens's note upon a passage in Much Ado About Nothing:—"If I do, hang me in a bottle, like a cat, and shoot at me."

65. "*Trumpet's clang.*"

"Clang," Mr. Warton says, he supposes is an adjective, and not a verb. How he could ever have supposed it to be a verb, associated as it is here, I cannot imagine; neither is it an adjective, as Mr. Steevens has sufficiently shewn: but, in the very instance produced from Paradise Lost—

"——— An island salt and bare,
"The haunt of seals and orcs, and sea mews' clang—"

Clang is evidently a substantive:—An island, the resort of seals and orcs, and the clang (poetically personified) of sea mews.

"*Trumpet's clang.*"

To the instance produced from the Paradise Lost, to shew that "clang" is a substantive, may be added another from the same poem, Book 7, Verse 420:

"——— Feather'd soon, and fledge,
"They summ'd their pens, and, soaring th' air sublime,
"With clang despis'd the ground."

One cannot help thinking of Virgil:

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"Exoritur clamorque virum clangorque tubarum." *Æn. 2, V.* 313.

Whence probably Dryden:

"The trumpet's loud clangor
"Excites us to arms."

LORD CHEDWORTH.

ACT III. SCENE II.

107. "——— *Ne'er legg'd before.*"

I believe the old reading, near-legg'd, is right: the near leg of a horse is the left; and to set off with that leg first is an imperfection. This horse had (as Dryden describes old Jacob Tonson) two left legs; *i. e.* he was awkward in the use of them; he used his right leg like the left. Mr. Malone's reading and interpretation appear to me very harsh. LORD CHEDWORTH.

ACT IV. SCENE I.

129. "*Where be these knaves?—What, no man at door!*"

Mr. Malone says, door is here, and in other places, a dissyllable:—admitting this for the present, how will the verse run?

"Where be these knaves?—what no man at dó—ór!"

The article *the* ought certainly to be inserted in the text before door.

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SCENE III.

149. "*Things.*"

A thing, says Mr. Steevens, is a trifle too inconsiderable to deserve particular discrimination; and so it is in this place, where it seems little more than an expletive, or to supply the rhyme; but it sometimes is applied to objects of superlative dignity and importance, as in Coriolanus:—"Thou noble thing!" The truth is, the word is used either with honour or contempt, when no other word can be found suitable.

SCENE V.

169. "*What stars do spangle heaven with such beauty,*
"*As those two eyes become that heavenly face?*"

I cannot help repeating here the ostler's phrase:

"I wish I had as many guineas as I have curried a horse."

Perhaps we might read, with some approach to concord,

"What stars *so* spangle heāven with *their* beauty,
"As *do* those eyes become that heavenly face?"

I am entirely of Dr. Farmer's opinion concerning this play, and the part that Shakspeare had in the composition of it.

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WINTER'S TALE.

ACT I. SCENE. I.

214. "*Such an affection, which cannot.*"

The pronoun instead of the conjunction *as.*

"*Shook hands, as over a vast.*"

A vast, I believe, is simply a waste or void space; it seems to have been Milton's idea in

"The void profound
"Of unessential night."

215. "*It is a gentleman of the greatest promise.*"

As the personal pronoun is often used instead of the neuter, so is the neuter, sometimes, instead of the personal, as, again, in this scene, "It is a gallant child," it seems to be employed where signal pre-eminence is meant, as in Macbeth, "It is a peerless kinsman," and as we sometimes find "thing" applied—"Thou noble thing." Coriolanus.

"*Physics the subject.*"

Has power, says Dr. Johnson, *of assuaging the sense of misery.* But how is misery at all implied here? By physics the subject, I conceive is meant, conciliates, keeps in wholesome political temperament, the people.

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SCENE II.

216. " ——— *Since we have left our throne*
" *Without a burden.*"

This may mean, either, since we left our throne, and, thereby, disburthen'd ourself of regal care; or, since we left the throne empty; without our weight upon it:—the latter, I am inclined to think, is the meaning intended; but " Since we have left," is an incorrect expression, *since* being here a preposition referring to the time when he left the throne; it should be, " Since we did leave," &c.

" ——— *Time as long again*
" *Would be fill'd up, my brother, with our thanks,*
" *And yet we should, for perpetuity,*
" *Go hence in debt.*"———

The same thought occurs in Cymbeline:

" I have been debtor to you for courtesies which I will be ever to pay, and yet pay still."

And Milton introduces it in Paradise Lost:

" O burthensome! still paying; still to owe
" The debt immense of endless gratitude."

218. " ——— *When at Bohemia,*
" *You take my lord.*"———

When you find him there, when you have possession of him there.

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"*Will you take eggs for money?*"

To take eggs for money, seems to mean *make a base or unworthy compromise.*

232. "*Shall's attend you there?*"

This ungrammatical expression, which we find again in Cymbeline—"Shall's have a play of this?"—is common now in Gloucestershire.

233. "*Her allowing husband.*"

"Allowing," says Mr. Malone, is, in old language, *approving;* but as Leontes cannot possibly be approving of what gives him vexation and pain, we must resort to some other explanation, and that will be found in *enduring, suffering, restraining his just indignation;* as in Venice Preserved—when Jaffier, acquainting Belvidera with the treatment he had received from Pierre, says—"O! he has us'd me—yet by Heaven *I bear* it." Just in the same manner, too, did Zanga *allow* the blow from Alonzo, which he afterwards broods upon:—"While I tell it, do I live." The haughty Moor as little *approved* of this blow, as Leontes does of the deportment or conduct of Hermione.

238. "*Hoxes honesty.*"

To hough or hamstring men, as well as cattle, is still in Ireland a practice as common as it is horrible.

"——— *If ever fearful*
"*To do a thing, where I the issue doubted,*
"*Whereof the execution did cry out*
"*Against the non-performance.*"

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Mr. Heath proposes to read "the *now* performance," which Mr. Malone considers a good interpretation of the original text; adding, that it is clear the poet should have written either *against the performance*, or *for the non-performance;* but Camillo's meaning seems to be directly the contrary of this:—the necessity for execution reproached or cried out against the non-performance. The expression is, certainly, not a good one; but I cannot admit that the author has entangled himself, either here, or in the instance produced by Mr. Malone, from The Merchant of Venice. "Let his years be no impediment to let him lack a reverend estimation," means, Let not this consideration be an impediment sufficient to let him lack a reverend estimation. As to the passage from The Twelfth Night—

"Fortune forbid my outside have not charmed him."

It is to be considered that *forbid* formerly signified command, as well as interdict—as in Chaucer:—

"Moses' law forbode it, tho',
"That priests should no lordship's welde;
"Christ's Gospel biddeth also,
"That they should no lordships helde."
Plowman, Stanz. 29.

240. "*Any flax wench.*"

What the meaning of flax wench is, I cannot discover, unless flax be a corruption of flaccid, and imply, in a moral sense, yielding, pliant, loose.

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"Flax wench" I take to mean a wench employed in dressing flax.

LORD CHEDWORTH.

242. "——— *Bohemia: who—if I*
"*Had servants,*" &c.

The construction seems embarrassed here: but it is a broken speech, and the drift or order of it is changed at the suggestion—"If I had servants."

252. "——— *As she's rare,*
"*Must it be great; and, as his person's mighty,*
"*Must it be violent.*"

The construction would be better if we were to read—

"It must be great—it must be violent."

253. "——— *Let us avoid.*"

Avoid, a verb neuter, occurs elsewhere, as in Cymbeline:

"Thou basest thing, avoid"

And in K. Henry VI. Second Part:

"False fiend, avoid."

ACT II. SCENE I.

257. "*I have drank.*"

Drank for drunk.

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259. " ——— *O thou thing !*"

Thing is used to express, sometimes, what is pre-eminently good, and sometimes what is extremely the reverse, as here:—but Coriolanus is accosted—

" Thou noble thing !"

261. " *With an aspect more favourable.—Good my lords.*"

Good should be omitted, as unnecessary to the sense, and burthensome to the metre.

" *I am not prone to weeping, as our sex*
" *Commonly are.*"

This will serve to illustrate a passage that has been disputed in Measure for Measure:

" ——— In her youth
" There is a prone and speechless dialect."

262. " ——— *Good fools.*"

Fool, as a term of endearment, occurs elsewhere, as in K. Lear:

" My poor fool is hang'd."

And in As You Like It:

" ——— The hairy fool
" Stood on the extremest verge of the swift brook,
" Augmenting it with tears."

263. " ——— *I'll keep my stables where*
" *I lodge my wife.*"

I believe Antigonus means, that if Hermione be false, he will renounce all belief in his wife's chastity, and have his bedchamber degraded into a stable for *the soiled horse.*

I do not think the word prove in the two passages has a common meaning — I think it is used in the sense of experience

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264. "*Than when I feel, and see her, no further trust her.*"

Mr. Malone supposes that we should read, or understand, *Then* when, &c. but I believe the comparative particle *than*, not the adverb of time, was meant; and this sense seems to be supported by a passage in K. Henry IV. where Hotspur says to Lady Percy—

" ——— I well believe
" Thou wilt not utter what thou dost not know;
" And so far will I trust thee, gentle Kate."

Lady. " How! no further!"
Hotsp. " ——— Not an inch further.

" ——— *Every dram of woman's flesh is false.*"

Iachimo conceives the same minute dissection, and ascribes the same depravity:—

" If you buy ladies' flesh at a million a dram, you cannot keep it from tainting."

269. " ——— *He,*
" *Whose ignorant credulity will not*
" *Come up to the truth.*"

Whose ignorant confidence in the Queen's purity will not suffer him to perceive her true character.

SCENE III.

271. " ——— *It is but weakness*
" *To bear the matter thus; mere weakness, if*
" *The cause were not in being.*"

I do not think Othello had the same idea when he says "It is the cause". Leontes "cause" was not in his power to defend, rather in the "malice" while Othello "cause" the crime itself. Ed. S.

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The same thought passes in Othello's mind, when he is meditating the death of Desdemona:

"It is the cause—it is the cause, my soul."

273. "*More free, than he is jealous.*"

Free for blameless; as in Measure for Measure:—

"That we were all, as some would seem to be,
"Free from all faults as faults from seeming free."

279. "———*Lest she suspect*
"*Her children not her husband's.*"

As I cannot perceive the peculiar beauty which Mr. Steevens has discovered in this passage, I fully agree with Mr. Malone, in considering the mother's supposed suspicion of her own incontinence to be a slip of the poet's.

ACT III. SCENE II.

290. "———— *More*
"*Than history can pattern, tho' devis'd,*
"*And play'd, to take spectators.*"

Historical dramas.

291. "*With what encounter so uncurrent I*
"*Have strain'd, to appear thus.*"

Encounter, here, from the lips of Hermione, and in application to herself, cannot surely be used in the gross sense that Mr. Steevens and Mr.

Malone suppose: it is, as I conceive, more general, and implies only adventurous undertaking; and the meaning of the passage I take to be this:—I offer it to your conscience to determine with what unwarrantable action I have exceeded the rules of propriety and decorum, so as to deserve this dishonour.

293. "——— *I ne'er heard yet,*
"*That any of these bolder vices wanted*
"*Less impudence to gainsay what they did,*
"*Than to perform it first.*"

Dr. Johnson says, this is incorrect, and that, according to the present use of words, *less* should be *more*, or *wanted* should be *had;* and both Mr. Steevens and Mr. Malone acquiesce in the censure, only observing that the anomaly is not without example. But where, after all, is this anomaly? or that incorrectness, according to the present use of words?

Leontes, upon the confidence with which the Lady asserts her innocence, remarks that such demeanour naturally belongs to such a crime as her's. He never had heard that any of those bold vices (persons committing the vices) required a less degree of impudence to deny their act than they had already displayed in the committing it.

"*I ne'er heard yet,*" &c.

I dissent from Dr. Johnson and Mr. Malone here, and take Mr. Seymour's explanation to be the true one. LORD CHEDWORTH.

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" ——*More than Mistress of,*
" *Which comes to me in name of fault, I must not*
" *At all acknowledge.*"

Which, here, without any antecedent, is very harsh; it should be *what*, or, emphatically, *that* (which) comes to me, &c.

297. " *The flatness of my misery.*"

i. e. Says Dr. Johnson, how low, how flat am I laid by my calamity: and flat is used in a similar sense by Milton, though not, as I apprehend, in the instance quoted by Mr. Malone; where by "*flat* despair," I understand despair palpable, positive, without change or qualification, and thus Hotspur applies it:—I will that's flat. And the expressions, *flat perjury, flat blasphemy*, are common: but an instance more apposite to the passage before us occurs in Comus.

" Though sun and moon were in the flat sea sunk."

302. " ——*Though a devil*
" *Would have shed water out of fire, ere don't.*"

i. e. Says Mr. Steevens, a devil would have shed tears of pity over the damned ere he would have committed such an action. This is certainly a very spirited interpretation; but, in order to establish it, I wish the ingenious commentator had informed us by what rule or licence of construction, shedding water, or tears out of fire can imply shedding tears over the damned? or with what propriety the innocent babe who, in

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Paulina's speech is the object of compassion, can be associated in a comparison with the damned? The plain meaning, I believe, is no more than this, a devil out of hell, *i. e.* emerged from his penal element, would have wept in compunction rather than have committed this deed.

303. " ——*What's gone, and what's past help,*
" *Should be past grief.*"

Thus in Macbeth:—

" ——Things without remedy
" Should be without regard; what's done is done."

SCENE III.

305. " ——*Dreams are toys:*
" *Yet for this once, yea, superstitiously,*
' *I will be squar'd by this.*"

This is nature: a superstitious man, who would yet persuade himself that he is a reasonable man, will affect to despise a propensity which, at the same time, he is unable to resist.

ACT IV.

TIME AS CHORUS.

313. " *Imagine me,*" &c.

There is no need of the correction proposed by Dr. Johnson, we may suppose Shakspeare not to be so philosophically accurate as Dr. J. would have him; the poet wished to inform his audience that the scene was now to be laid in Bohemia; and made use of Time as chorus for this and other purposes, without constantly attending

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to the strict preservation of the character of Time personified. He thought nothing about Time's being every where alike. LORD CHEDWORTH.

SCENE I.

316. "*I have, missingly, noted, he is of late much retired from court.*"

Missingly, says Mr. Steevens, is at intervals; but I rather think it refers to the blank or vacuity in the court assemblies occasioned by the prince's absence.

SCENE II.

319. "*My aunts.*"

My aunt, or *one of my aunts*, is, at this day, in Ireland, a common expression for a prostitute.

327. "*Prig,*"

Which, as Mr. Whalley remarks, signified, in our author's time, a thief or pickpocket, implies, in modern cant, a formal awkward coxcomb.

SCENE III.

338. "————*Daffodils*
"*That come before the swallow dares, and take*
"*The winds of March with beauty.*"

The rudeness of March being subdued or softened by the beauty of the daffodil is a thought highly poetical and elegant, as are also the lines succeeding it. B. STRUTT.

342. "————*I think, you have*
"*As little skill to fear,*" &c.

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Dr. Warburton need not have been without examples to justify his exposition of this passage, and to satisfy Mr. M. Mason that "skill" here means cause, reason, efficient motive; as in The Taming of the Shrew, Act 3.

"Whate'er he be, it skills not."

And in K. Henry VI. Part 2nd.

"It skills not greatly who empugns our doom."

344. "———*But I have it*
"*Upon his own report, and I believe it.*"

Perhaps this should be,

"———I but have it
"Upon his own report," &c.

361. "*Handed love.*"

i. e. Kept fair terms with it, *bore it in hand.*

"———*If your lass*
"*Interpretation should abuse.*"

i. e. Should misconceive your conduct.

363. "*By the pattern of mine own thoughts I out*
"*The purity of his.*"

A similar thought and expression occurs in Hamlet:—

"By the image of my cause, I see
"The portraiture of his."

367. "———*This dream of mine,—*
"*Being now awake, I'll queen it no inch farther,*
"*But milk my eyes, and weep.*"

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This is a broken sentence: this dream of mine had created (perhaps she would have said) ambitious and inordinate expectations; but, breaking off passionately, she takes up the succeeding thought.

368. "*To die upon the bed my father died.*"

This is not an admissible mode of speech: the necessary particle *on* should be annexed to the word "died."

"*If I might die within this hour, I have liv'd*
"*To die when I desire.*"

The same reflection exultingly delivered occurs in Othello:—

"———If it were now to die
"'Twere now to be most happy; for I fear
"My soul hath her content so absolute,
"That not another comfort like to this,
"Succeeds in unknown fate.

373. "*Sent by the king,*" &c.

It is not very suitable to the character of either the good Camillo, or the princely Florizel to propose or adopt an imposition like this.

374. "*She is as forward of her breeding, as*
"*I'the rear of birth.*"

i. e. Her accomplishments are as conspicuous as her birth is obscure.

380. "*If I thought it were not a piece of honesty I would do't.*"

This language, as a soliloquy, is humorous and in character: a modern dramatist of wonderful skill, taste, and ingenuity, has introduced a simi-

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lar incident, but applied it without a due regard to nature or probability: an unprincipled lawyer, who, through the whole play, had been practising fraud, and at length is induced to betray his perfidious patrons, entreats his new employers not to disclose this last action, because, being an equitable one, it would be injurious to his fame, as a consistent villain. This, indeed, is admirable satire, but, I fear, not truly dramatic; for no villain, I believe, ever openly spoke thus of himself. Sir Thomas Hanmer's emendation of the text, as it stands adopted by Mr. Steevens, must, I think, be acknowledged to be right.

ACT V. SCENE I.

395. " ———*Make proselytes*
" *Of who she did but follow.*"

Who for *whom;* but *them* would be more correct.

397. " *A king, at friend.*"

As there appears to be no kind of authority for this phrase, I am inclined to read—

" A king at friends."

To be friends or *at friends* with one another is an expression still in use.

SCENE II.

404. " ———*Clipping her.*"

To *clip* is to clasp, to cling about, as,

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"Here I clip the anvil of my sword."
Coriolanus.

"No grave upon the earth shall clip in it
"A pair so famous."
Anthony and Cleop.

And again in Coriolanus—

"———O let me clip thee
"In arms as sound as when I woo'd," &c.

406. "*One of the prettiest touches of all, and that which angled for mine eyes (caught the water, though not the fish.)*

i. e. What most claimed my observation; but which *bedimming* with tears my sight, prevented my beholding it, "caught the water, not the fish." This seems to be an ancient jeer upon unsuccessful anglers. B. STRUTT.

SCENE III.

413. "*Hermione was not so much wrinkled; nothing,*" &c.

The word *much*, here, is a burthen on the metre; but still more injurious to the sense. The lady, at the time of her supposed death, was not wrinkled at all: it should doubtless be,

"Hermione was not so wrinkled; nothing
"So aged, as this seems."

419. "*And from your sacred vials.*"

This expression seems to be taken from the custom of pouring a vial of oil on the head of a person anointed king." LORD CHEDWORTH.

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MACBETH.

ACT I. SCENE I.

Enter three witches.

The witches here seem to be introduced for no other purpose than to tell us they are to meet again; and as I cannot discover any advantage resulting from such anticipation, but, on the contrary, think it injurious, I conclude the scene is not genuine.

12. "*There to meet with Macbeth.*"

There is evidently a word wanting here; and if *we* instead of *I* were inserted, and *go* put before *we*, Mr. Pope's supplement appears to be satisfactory:—

"There go we (*i. e.* let us go) to meet Macbeth."

14. "*Fair is foul and foul is fair.*"

The meaning, I believe, is, now shall confusion work; let the order of things be inverted—what is fair shall become foul, and what is foul become fair.

SCENE II.

16. "*Doubtfully it stood.*"

The deficiency of this hemistic, Mr. Pope supplied, by inserting "long" after "doubtfully,"

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which appears far preferable to Mr. Steevens's expedient of extending "doubtful" adverbially; and censure has been passed perhaps too hastily on the poetic editor, for the application of *long* in this instance; *long* and *short* are terms merely relative, and depend, for their propriety, or unfitness, upon the cases to which they are referred. A lover, in the absence of his mistress, or a patient under the surgeon's knife, will call a moment long; and the contest for victory between two armies may properly enough be so termed, if it is protracted beyond the probable or expected period of decision.

17. "*And Fortune, on his damned quarry smiling.*"

Quarry, in this place, signifies that harvest of spoil which Macdonald with his own hand was reaping in the field of battle.

" ——— those ancient arms bestow,
" Which as a quarry on the soil'd earth lay,
" Seiz'd only conquest as a glorious pray."
Drayton's Bar. Wars, second Canto.
B. STRUTT.

22. "—— *I must report they were*
"*As cannons overcharg'd with double cracks.*"

The disorder in the metre is always, I think, a just reason for suspecting corruption. Whatever is overdone, cannot be said to be well done: if the cannons performed their office so as to pour an extraordinary measure of destruction on the foe, they were not "overcharged," although they might have double charges; and these generals, whose resistless valour the cannon is to illustrate, were not less prudent than brave. The

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want of a copy of some better authority than that of Messrs. Hemings and Condell, unhappily leaves open a wider door for conjectural emendation in this play than in many others. I should propose to read,

" ———— they were
" As cannons charg'd with double cracks; so they
" Doubly redoubled strokes upon the foe."

26. " *Norway himself, with terrible numbers.*

The obvious restoration of the prosody, by Pope, in this line, should be adopted,

" Norway himself, with numbers terrible."

" —— *Bellona's bridegroom.*"

Another instance, says Mr. Henley, of our author's ignorance of the ancient mythology; but where is this ignorance at present? Macbeth is represented as a warrior so complete, that the poet would confer on him a kind of semi-apotheosis, and marry him to Bellona; for it is not Mars, as Mr. Henley and Mr. Steevens suppose, that is implied by the bridegroom of Bellona, but Macbeth himself.

SCENE III.

32. " —— *I myself have all the other,*
" *And the very points they blow.*"

The second folio has *ports;* but admitting, with Mr. Steevens, that *blow* may stand for *blow upon*, it is still very difficult to make sense of the passage.

" I have all the other (winds)
" And the very ports they blow upon."

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By having the ports, perhaps we are to understand having a fatal influence over them.

36. "*The weird sisters, hand in hand,*" &c.

It has been suggested to me, by my ingenious friend Mr. Strutt, that the play should properly begin here; and, indeed, all that has preceded might well be omitted. Rosse and Angus express every thing material that is contained in the third scene; and as Macbeth is the great object of the witches, all that we hear of the sailor and his wife is rather ludicrous and impertinent than solemn and material; I strongly suspect it is spurious.

"*The weird sisters,*"

The play would certainly begin much more dramatically at "the weird sisters," or preferably, I think, a line higher;

"*Macbeth doth come!*"

This uttered with solemn horror, by one of the prophetic sisters, would immediately fix and appropriate the incantation; and give it an awful dignity, by determining its reference to the great object of the play, the fate and fortune of Macbeth; and martial music in the antique style, founded upon some of the oldest Scotch melodies, heard at a distance, as Macbeth is approaching, would give to the opening of the play a very characteristic grandeur, when combined with due scenery, and the weird sisters properly represented. C. Lofft.

38. "*All hail, Macbeth! hail to thee, Thane of Glamis.*"

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This title, by which Macbeth is saluted, is, in Scotland, always pronounced as a monosyllable, with the open sound of the first vowel, as in *alms*. We find the word eight times, in the course of the play, possessing a station in the metre. In four of these instances it seems to be a monosyllable, as besides the line just quoted—

"By Sinel's death, I know I'm Thane of Glames."

"———— Treasons capital——
"Have overthrown him."
"———— Glames! and Thane of Cawdor!"

"And yet wou'd'st wrongly win; thou'dst have, great Glames."

The other four lines, indeed, appear to exhibit the word as a dissyllable: Glāmēs or Glāmīs, a mistake somewhat similar to that by which, in Ireland, James and Charles are so extended—Jāmēs, Chārlēs; and, possibly, Shakspeare would so have delivered it: but I cannot consider the poet's accidental ignorance of the sound or quantity of a foreign proper name, a sufficient reason for perpetuating an error so easily corrected; as thus, after the Lady has read the letter:—

"Glām's thou *art (now,)* and Cawdor, and *shalt be*
"*What* thou art promised," &c.

"To cry—Hold, hold, great Glām's! (my) worthy Cawdor."

"Still it cried—Sleep no more, to all the house!
"(For) Glāms hath murder'd sleep, and therefore Cawdor
"Shall sleep no more," &c.

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" Thou hast it now; King Glāms and Cawdor; all."

41. " *That he seems rapt withal.*"

The meaning may be, *which he seems rapt with;* but I rather think it is, *insomuch that he seems rapt with what you have told him.*— This ellipsis occurs in other places; as, again, in this play, Act 2:

" There's one did laugh in his sleep, and one cried murder,
" That they did wake each other."

And in K. Lear, Act 4:

" But I am bound upon a wheel of fire,
" That my own tears do scald like molten lead."

And we also meet with it in Milton:

" ———— The fields revive,
" The birds their notes renew, and bleating herds
" Attest their joy, that hill and valley rings."
Paradise Lost.

43. " *His wonders and his praises do contend,*
" *Which should be thine, or his.*"

In his mind there is a contest between praise and admiration; each is abundantly extended, and with such emulous equality, that judgment pauses, unable to pronounce where lies the advantage; with you, on the score of applause, or with him in the sense of your merits.

45. " *In which addition, hail.*"

Addition is title, style of address, appropriate distinction; as in many other instances:—thus in Hamlet—" Soil our addition," *i. e.* stain our cha-

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racter or national distinction, Dane: it is probably, as a learned friend suggests, one of our poet's many law terms; the addition being a part of the name itself in indictments.

46. "*The greatest is behind.*"

This is equivocal: the succession of Macbeth to the crown was the last prediction of the wéird women, and Macbeth would indulge the hope that *it is to be fulfilled*, as the others have been. I would point it thus:

"——— Glamis! and Thane of Cawdor!"
"The greatest—is—behind."

"*Do you not hope your children shall be kings?*"

This is introduced with consumate art and an intimate knowledge of the human mind: the predictions, now verified in two instances, have taken entire possession of Macbeth's thoughts; and his ambition is at once elevated and depressed, by the jarring ideas of the *fruitless crown*—the *barren sceptre*, that awaits him:—he would communicate with Banquo, but he perceives that Banquo, in this case, is not fit to be trusted; yet he cannot forego some attempt to sound, as at a distance, his rival's disposition: if he durst speak out, he would argue in this manner:—"Is it not probable, that they who so truly foretold my succession to the dignities of Glamis and Cawdor, will also fulfil the remainder of their promise, and place me on the throne?" But, just at this moment, he is startled at the consequence; the elevation of Banquo's posterity, and his question begins where his meditation ended: the caution, too, with which he speaks at last is admira-

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ble: he forbears to touch on "the imperial theme," as relating to himself, and only asks—

"Do you not hope—your children—shall be kings,
"When those that gave—the Thane of Cawdŏr to me,
"Promis'd no less to them?"

Thus are we, with exquisite delicacy, by one sentence in the opening of the play, possessed of the perfect spirit of Macbeth's character.

"*That, trusted home.*"

That prediction, obtaining full credence, believed to the utmost extent of it.

48. "—— *Why do I yield to that suggestion?*"

Suggestion, here, does not mean temptation, as Mr. Steevens would have it, but merely the mental image of the murder; for the crown is the temptation, and the idea or image of that was far from being horrid.

49. "——— *Present fears*
"*Are less than horrible imaginings.*"

Dangers distinctly and immediately before us, are less alarming than those remote, which present themselves through the mist of a terrified imagination:—fears for dangers, or cause of fears. A similar reflection is uttered by Satan, in Paradise Regained:

"——— The expectation more
"Of fear torments me, than the feeling can."
"——— *My single state of man.*"

This may only imply my mere manhood, or

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the frail, unsupported condition of human nature; but I rather think it signifies, my "entire frame," or constitution, my whole corporeal and mental establishment; as in K. John:

"This kingdom, this confine of flesh and blood."

And in Julius Cæsar:

"——— The state of man,
"Like to a little kingdom, suffers, then,
"The nature of an insurrection."

Milton says, in the eleventh book of Paradise Lost—

"——— Compassion quell'd
"His best of man."———

51. "*Time and the hour runs thro' the roughest day.*"

The word "hour," as I apprehend, is not introduced to express a new or different idea from that which belongs to "time," but is rather an amplification or enlargement of the previous sense, and might be so associated by the particle "or," as well as "and;" the verb, therefore, "runs" is properly singular; and I fully agree with Mrs. Montague in the interpretation—"Time and occasion;" *i. e.* time, and the fit time. It is not strictly pleonasm, as Mr. Steevens calls it, no more than is, in my opinion, the instance produced by him, for similar censure, from Othello:

"The head and front of my offending"—

Which I take to mean—the capital accusation and full exhibition of the charge against me, or the substance and full display of my offence:

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or, perhaps, Othello, full of military ideas, by "*head*," means "*force*," the collected strength and arranged view. Neither do I think Mr. Malone successful in the instance which he has produced to sustain his colleague:

"Death, whose hour and time were certain."

This surely is, whose hour and season, period of life; and then in the verses, "Time's young Hours," are merely the poetic personified Hours attendant upon Time.

52. "——— *My dull brain was wrought*
"*With things forgotten.*"

I was perplexed in an endeavour to recal what my dull brain had suffered to slip into oblivion. This is connected with what follows:

"——— Kind gentlemen, *your pains*
"Are *registered* where every day I turn
"The leaf to read them."

But your kindness is set down in the book of my remembrance; and that the record may not, like lighter impressions, be effaced, I shall every day turn the leaf to read it.

"*The interim having weigh'd it.*"

The interim is here used adverbially, as Mr. Malone justly remarks; "the while" is a common phrase of the same meaning.

SCENE IV.

55. "*Safe toward your love and honour.*"

Safe toward, I believe, means—with sure ten-

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dency, with certain direction; and if so, it ought to be marked as a compound—"safe-toward."

57. "———— *Noble Banquo,*
"*Thou hast no less deserv'd, nor must be known*
"*No less to have done so.*"

The position here being affirmative, the negative conjunction is wrong; it ought to be "and must," &c.

"*On all deservers.—From hence to Inverness.*"

The preposition here, alike impertinent to grammar, and burthensome to the metre, was properly omitted by Pope.

SCENE V.

61. "*The illness should attend it.*"———

"Illness," for criminal disposition.

62. "——Thou'dst have, great Glamis,
"That which cries, *Thus thou must do, if thou have it;*
"*And that which rather thou dost fear to do,*
"*Than wishest should be undone.*"

The obscurity of this passage arises from the accumulative conjunction, which leads us to expect new matter; whereas what follows is only amplification:

"And that which rather thou dost fear to do," &c.

Mr. Malone, I think, is mistaken, in supposing this to be a continuance of what was uttered by

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the object of ambition:—" Thou would'st have (says the Lady) the crown; which cries, *thou must* kill Duncan, if thou have it." This is an act which thou *must* do, if thou have the crown. " And (adds she) what thou art not disinclined-to, but art rather fearful to *perform*, than unwilling to have executed." Lady Macbeth avoids to name the murder in express terms; and most artfully tries to blend and confound the repulsive means with the alluring object.

" ——— *The golden round,*
" *Which fate and metaphisical aid doth seem*
" *To have thee crown'd withal.*"

The poet's meaning is, I believe, what Mr. Malone has stated—(little differing, indeed, from what Doctor Warburton had before suggested) ——" Which fate and supernatural agency seem *to intend* to have thee crowned with. But it is impossible for this sense to be supported by any construction of the words before us. Something has been omitted; and, to make the passage intelligible, something must certainly be supplied. Doctor Johnson's expedient seems easy and satisfactory;

" ——— Doth seek
" To have thee crown'd withal."

64. " ——— *Give him tending,*
" *He brings great news. The raven himself is hoarse,*
" *That croaks the fatal entrance of Duncan*
" *Under my battlements.*"

Doctor Johnson and Mr. Fuseli appear to have been refining this passage into perplexity. That the messenger was out of breath, was surely from no

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other cause than the speed he had made; and the words "give him tending, he brings great news," mean simply, let him be waited on; the business he has come upon is important. The messenger withdrawn, the lady reflects on his message, and on the circumstance of his hoarseness while he uttered it, and deeming this prophetic of what she had been ruminating on, she poetically makes this messenger the fatal raven.

"——— *The raven himself is hoarse.*"

The present reading is right; but it is observable that Sir William Davenant appears to have supposed that the true reading was that which was proposed by Warburton, for his alteration of the passage stands thus:

"There would be music in the raven's voice
"Which would but croak the entrance of the king
"Under my battlements."

LORD CHEDWORTH.

65. "*That croaks the fatal entrance of Duncan.*'

Entrance is here a trisyllable and should be so set down, agreeably to the ancient orthography—éntérance.

69. "*This ignorant present.*"

The word "time" which was inserted by Mr. Pope after "present," Mr. Steevens says is not required for the sense, and is too much for the metre; the sense, indeed, is not dependant on it, as "present" might stand for "present time," but it is indispensible to the metre, unless we load the latter syllable of the noun "present," contrary to all usage, with the weight of the accent.

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" This ignorant prĕsĕnt, and I feel now,"

Whereas " ignorant," as it stands in the line, may be uttered in the time of a dissyllable, by means of the vowels o and a, which sufficiently coalesce, notwithstanding the intervention of a consonant.

" This ignŏrant present time, and I feel now."

Vide Introduction, page 16, *Note* 5.

71. " *To alter favour ever is to fear.*"

To change countenance is always a dangerous indication of what is passing in the mind; *to fear* for, to give cause for fear.

" *To alter favour,*" &c.

I take the meaning to be " change of countenance is an indication of fear, always well understood; if you change your countenance thus, your fears will not fail to be known; since all men understand this symptom by which fear betrays itself." C. Lofft.

SCENE VI.

73. " ——— *Does approve.*"

Proves, gives evidence.

74. " *The love that follŏws us, sometime is our trouble,*
" *Which still we thank as love. Herein I teach you*
" *How ye shall bid God yield us for your pains,*
" *And thank us for your trouble.*"

The first part of this sentence is indeed, as Mr.

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Malone has remarked, clear enough, though I suspect that gentleman's endeavour to explain what follows will not be found satisfactory. With as little success, I think, has Mr. Henley tried to paraphrase the passage. Perhaps the failure of both those critics as well as of their predecessors and corrivals has been owing to their mistaking the application of the words "god yield us," which I am persuaded do not refer to the king, but to the hostess, whom Duncan addresses to this effect.—The expressions of affection and loyalty that attend a king are sometimes troublesome, yet in regard to the motive, we overlook the trouble, and acknowledge the love; and let this argument teach you to implore the heavenly grace; saying, in your orisons, "God yield us for your pains," (*i. e.* the pains *you* take) and to thank *us* (the king) for having given you so profitable an occasion for the exercise of your devotion. Mr. Henley conceives, I think erroneously, that "the love which follows us, sometimes is our trouble," implies the king's love, (not that of the hostess,) and the trouble of the hostess, (not that of the king.)

SCENE VII.

77. "*If it were done,*" &c.

This speech has often been censured for perplexity of thought and expression; the seeming embarrassment in the language I believe was carefully studied, and will be found admirably suited to the character of the speaker, and the nature of his reflections. Macbeth is distinguished by an active and ardent imagination, operating on the most exquisite sensibility; and,

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with this glowing temper, brooding on the perpetration of an act that,

" Like a phantasma, or a hideous dream,"

shakes his " whole state of man," every word almost that he utters, suggests an image to him; the train of thinking, however, though frequently obstructed, is never broken; and it may not be uninteresting to trace it, step by step, through the whole of this complex soliloquy. He begins his meditation generally; " if it were done," *i. e.* if the act of the murder were performed, the reflection was proceeding thus: if it were done when he is asleep; but the word " done" suggesting instantly a new idea, the final issue of the business, he pauses on it for a moment, and then recurs to that with which he began, the simple act of the assassination, " when 'tis done," and proceeds, " then 'twere well it were done quickly;" here again he pauses, and returns to the second reflection, the ultimate event.

" ——— If the assassination
" Could trammel up the consequence, and catch
" With his surcease, success:"

i. e. The full attainment of my desire.

" ——— That but this blow
" Might be the be-all and the end-all here:"

i. e. On this spot where it is struck; but, no sooner has the word " here" been uttered, but a new idea starts forth, which he pursues,—the idea of our frail existence in this world, in opposition to the world hereafter.

" ——— The be-all and the end-all here—
" But *here*, upon this bank and shoal of time,
" We'd jump the life to come."

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We would run a bold risk as to futurity, "but in these cases we still have judgment here," *i. e.* on earth, and that judgment is—

" ——— That we but teach
" Bloody instructions, which, being taught, return
" To plague th' inventor."

i. e. When we commit a murder we only instruct others how to murder ourselves; inclining now to the better side of the argument, he calls in the sentiments of honour and hospitality to invigorate his virtue.

" ——— He's here in double trust,
" First as I am his kinsman and his subject,
" Strong both against the deed; then as his host,
" That should, against his murderer, shut the door,
" Not bear the knife myself."

To these general suggestions he now adds one of prudence:

" ——— Besides, this Duncan
" Hath borne his faculties so meek; hath been
" So clear in his great office, that his virtues
" Will plead like angels, trumpet-tongued, against
" The deep damnation of his taking off;
" And Pity, like a naked new-born babe,
" Striding the blast, or heaven's cherubim, hors'd
" Upon the sightless couriers of the air,
" Shall blow the horrid deed in every eye,
" That tears shall drown the wind."

Pity in its most amiable and affecting form, like a naked new-born infant, or a cherubim

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mounted on the invisible couriers of the divine will, (not the winds, as Dr. Johnson would have it,) shall blow, *i. e.* taint and tumify with horror, in the eyes of all the world, this execrable deed; insomuch that the ambient wind shall be allayed and overcome by a universal shower of tears. He is now almost a convert to compunction, having "no spur to prick" him on but "vaulting ambition;" and finding, on the lady's entrance, that the king had asked for him, his honourable resolution is wound up, and gratitude comes forth to put her seal upon it. Nothing can exceed the delicacy or the energy of these words:

"We will proceed no further in this business,
"He hath honour'd me of late," &c.

79. "*Catch, with his surcease, success.*"

Dr. Johnson's proposed emendation of "its" for "his," would wipe out a capital beauty in this speech. Macbeth enters, ruminating upon an action he is about to commit, and now for the first time discloses it; imperfectly, however, by the use of "his," instead of the substantive to which, in his mind, it has reference; and of "surcease," instead of a word of more open meaning. B. STRUTT.

80. "*We'd jump the life to come.*"

Mr. Steevens thinks the meaning of "jump" here is overleap, make no account of the life to come; but it is rather, make a bold or desperate trial, as in Coriolanus:

"——— Who would fear
"To jump a body with a dangerous physic,
"That's sure of death without it.

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80. "*We but teach bloody instructions.*"

A similar reflection to this I find in Sir Walter Raleigh's preface to his history of the world; "and he (king Edward IV.) which instructed Gloucester to kill Henry the VI. his predecessor, taught him also, by the same act, to kill his own sons and successors, Edward and Richard; for those kings which have sold the blood of others at a low rate, have made the market for their own enemies to buy of theirs at the same price.

82. "*Like angels, trumpet-tongued.*"

Not trumpet-tongued like angels generally, but like *those* angels who, to plead most powerfully, are trumpet-tongued. "The sightless couriers of the air" are not winds, as Dr. Johnson supposes, but invisible posters of the divine will; that fly unperceived by sense, and unconnected with matter. If winds were meant as the supporters of the babe, the infant would be left in a very perilous predicament, for he must soon be unhorsed by the drowning of the wind.

"*That tears shall drown the wind.*"

I suspect the death of Sir Thomas Overbury, and the consequent events, were here much in the poet's thoughts. C. Lofft.

86. "*I have given suck,*" &c.

This passage has, perhaps, too hastily been censured for unnatural horror and ferocity. The lady's object is to stimulate Macbeth to the murder by any means: she strengthens every incitement, and invalidates every objection. On such an occasion the speaker is not uttering so much his own real sentiments as those which are

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most likely to operate on the hearer; that tender sentiment was not quite extinguished in the breast even of this sanguinary woman, there is a beautiful instance, in the proper place, where, after leaving the daggers by the king's pillow, she says,

" ———Had he not resembled
" My father as he slept, I had don't."

In an old Collection of Anthems, London, printed by W. G. 1663, I find one, on Psalm 137, set by Henry Lawes, of so much poetic excellence that a judicious friend of mine ascribes it to Milton.—There is in it a sentiment not unlike this in ferocity.

" Men shall blesse the hand that tears
" From the mother's soft embraces
" Sucking infants, and besmears
" With their brains the rugged faces
" Of the rocks and stony places."

87. " *Had I so sworn,*" &c.

This is most judiciously put; the savageness of the sentiment is not only mitigated by the idea of the speaker's acting under the obligation of an oath, but the force of that obligation is artfully impressed on Macbeth to incite him to the murder.

" *So sworn.*"

" Sworn," says Mr. Malone, is used as a dissyllable, but what ear will recognise it as such? The measure, however, is complete without the word " but " from the second folio; and we might read,

" And dash'd the brains out, had I *sworn* as you
" Have done to this."

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" ——If we should fail."
" ——We fail."

88. " *Screw your courage to the sticking place,*
" *And we'll not fail.*"

Apply, with energy, your courage to that place where it will stick, cleave, or be effectual. Macbeth says, in another place:—

" If you shall cleave to my consent."

90. " *A limbeck.*"

Alembic, or alambic, from " al" (Arabic) " the" and ambix (Gr.) a cup or cover of a pot; it properly meant only a part of a distilling apparatus (the head), it now means the whole.
Watson's Chem. Essays.

91. " *I am settled and bend up,*" &c.

Those who regard the waverings of Macbeth as unnatural and contradictory are not worthy the name of critics; in my opinion, they constitute one of the greatest excellencies of this play: such tasteless objectors deserve not the answer which Mr. Steevens has condescended to give them. LORD CHEDWORTH.

ACT II. SCENE I.

Enter Banquo and Fleance, with a Torch before him.

It has been suggested to me by my friend Mr. Strutt, that the appearance of Fleance was either a mistake, or some slovenly expedient of the play-

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ers; he has no other employment than that of a mere attendant; and, indeed, the decorum of the scene seems to require two servants, one attending on Banquo, and the other in the ordinary service of his master; to the latter of these Macbeth says, afterwards,

" Go, bid thy mistress, when my drink is ready,
" She strike upon the bell—"

and, having so got rid of him; to the former, who had now returned from lighting Banquo to his chamber, " Get thee to bed:" and this regulation appears necessary to reconcile the seeming contradiction or inconsistency in Macbeth's orders, " Go, bid thy mistress," &c. and " Get thee to bed."

93. " *How goes the night, boy?*"
" ——*The moon is down,*" &c.

The metre as well as the sense of the context seems to require a different disposition of the sentences here:

Banq. " How goes the night, boy?"
Fl. " ——I've not heard the clock:
" The moon is down."
Banq. " And she goes down at twelve."

Again, some words seem to have been lost: we might read,

Fl. " I take't 'tis later, sir."
Banq. " ——Hold, take my sword;
" ('Tis very dark;) there's husbandry in heaven:
" Take thee that too: (probably his dirk or dagger)
" Give me my sword."

Banquo, but the instant before, had desired the

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boy to take his sword; and what he could want with it now again, it is not easy to discover; but if we observe that the action is not only useless and improbable, but the words an intrusion on the metre, I think we must regard it as an interpolation.—The passage might stand thus:

" Restrain in me the cursed thoughts that nature
" Gives way to in repose."

Enter Macbeth.

" ——————Who's there?"
Macb. " ——————A friend,

94. " *Great largess to your offices.*"

The latter copies read " officers," which appears to be right, but those are not, as Mr. Steevens supposes, officers for the field, but officers of the household.

95. " *Being unprepared,*
" *Our will became the servant to defect,*
" *Which else shou'd free have wrought.*"

Not having expected this visit of the king, the want of due accommodation predominated over my hospitable will; which else should have operated without restraint. Macbeth, always anxious and suspicious, has, to cloak his pernicious policy, adopted a constrained and ambiguous diction, which he cannot throw off, even on occasions where mystery is needless. I know not whether the poet had, here, a glance at the character of Tiberius, as given by Tacitus, but the resemblance is very striking, " Tiberioque etiam in rebus quas non occuleret, seu natura, sive adsuetudine, suspensa semper et obscura verba; tunc vero nitenti, ut sensus suos penitus abderet, in incertum et ambi-

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guum magis implicabantur." As, according to Mr. Malone's catalogue, there was a translation of Tacitus in Shakspeare's time, it is very probable he had read it; although this poet's practical knowledge of human nature might, of itself, sufficiently account for such a coincidence with the philosophic historian.

" *I dreamt, last night, of the three weird sisters:*
" *To you they have show'd some truth.*"

Macbeth, alarmed at words which seem an intrusion upon his "occult guilt," recovers suddenly from his surprise, and assumes an air of indifference—" I think not of them;" but, finding his " corporal agents " a little unsettled and relaxed, he catches up the design of fortifying his resolution by the co-operation of Banquo: he knows not well what to propose, but something he will try.

" Yet when we can entreat an hour to serve,
" Would spend it in some words upon that business,
" If you would grant the time."
Banq. " ——At your kind leisure."

This reply gives encouragement; and he then obscurely hints a bribe to his friend's ambition.

" If you shall cleave to my consent, when 'tis
" It shall make honour for you."

This dawn of hope, however, is at once dissipated when Banquo says,

" ——So I lose none
" In seeking to augment it, but still keep
" My bosom franchis'd, and allegiance clear,
" I shall be counsell'd."

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Macbeth now "shuts-up," or "pulls-in" confidence, and dismisses Banquo, and every thought of trusting him, with—

"Good repose the while."

96. "*If you shall cleave to my consent.*"

If you will stick closely to my will or purpose: thus in The Tempest:—

"Thy thoughts I cleave to."

99. "*Go, bid thy mistress, when my drink is ready,*
"*She strike upon the bell.*"

Macbeth, perceiving the servant, and desiring now to be alone, gives this message merely for that purpose; he wanted no drink, nor any such mechanical signal as a bell for the performance of the murder: the bell, which afterwards strikes, is the clock, that accidentally, and with much more solemnity, reminds him it is time to dispatch.

"*Is this a dagger,*" &c.

This is always delivered on the stage with an expression of terror as well as surprise, but I am persuaded it is a misconception: if the vision were indeed terrible, the irresolute spirit of Macbeth would shrink from it; but the effect is confidence and animation, and he tries to lay hold of the dagger; and, indeed, upon what principle of reason, or on what theory of the human mind, can it be presumed, that the appearance of supernatural agency, to effect the immediate object of our wish, should produce dread and not encouragement?

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101. "*The curtain'd sleep.*"

Mr. Steevens's proposed emendation which rejects the offensive repetition of "now" is very plausible and judicious.

"The curtain'd sleeper; witchcraft celebrates."

102. "*Alarum'd by his centinel, the wolf,*
"*Whose howl's his watch.*"

i. e. I believe, whose howl is a signal for murder.—"Watch," if I mistake not, in military language, stands for watch-word.

SCENE II.

108. "———*The surfeited grooms*
"*Do mock their charge with snores.*"

This will admit of two interpretations:—Duncan himself may be the charge, who, snoring, is imitated or mocked by the grooms; or "their charge" may be the obligation of their duty, (as the king's guards,) which they *trifle with*, in going to sleep—this latter sense I rather "cleave to."

"*I have drugg'd their possets,*
"*That death and nature do contend.*"

And again,

111. "*There's one did laugh in his sleep, and one cried murder,*
"*That they did wake each other.*"

i. e. By an ellipsis taken notice of in the 3d Scene, Act 1, so that, or insomuch that "death and nature do contend," &c. insomuch that "they did wake," &c.

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" ———*Listening their fear.*"

The application thus of the neuter or intransitive verb or participle to an active sense, seems to be vicious idiom, yet Milton is chargeable with it.—

" They———————
" ————expatiate and confer
" Their state affairs." *Parad. Lost, B.* 1.

And because the imperfections of great men must be imitated, Thomson amuses us with " Gazing the landscape,"—"The voice warbling the heart," &c. &c.

112. " *Methought I heard a voice cry, sleep no more!*
" *Macbeth does murder sleep.*"

This is all that the voice is said to have uttered; the rest, " the innocent sleep," &c. is Macbeth's own speech, and is falsely put into Italics, as is also, for the same reason, a little lower down, the line and half,

" ———————And therefore Cawdor
" Shall sleep no more, Macbeth shall sleep no more."

" *Methought I heard a voice,*" &c.

The distinction above noted is judicious; a similar inaccuracy is to be observed in the following speech of Macbeth, 119:

" Still it cried, '*sleep no more,*' to all the house."

If the voice, according to this punctuation, said only, " sleep no more," the words that follow might be omitted as superfluous, it being sufficiently clear that the sleepers in the house were those addressed; but the natural construction is,

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" Still it cried, *sleep no more to all the house;*
" *Glamis hath murdered sleep.*"

i. e. *There shall be no sleep any more to all those who are now reposing under this roof; Glamis hath murdered sleep.* The following part, which, as it has been justly remarked, is Macbeth's own speech, approaches with a horrid solemnity that is inimitable.

" ——And therefore Cawdor
" Shall sleep no more, Macbeth shall sleep no more." B. STRUTT.

115. " *Will all great Neptune's ocean wash this blood*
" *Clean from my hands?*"

A thought resembling this, but with advantage, occurs in Hamlet—

" ——What if this cursed hand
" Were thicker than itself with brother's blood,
" Is there not rain enough in the sweet heavens
" To wash it white as snow."

120. " *Your constancy hath left you unattended.*"

Hath forsaken you, left you by yourself.

" ——*Show us to be watchers.*"

To have been purposely awake, or on the watch.

SCENE III.

131. " *Had I but died an hour before this chance,*
" *I had liv'd a bless'd time.*"

Besides the instance quoted by Mr. Malone,

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from The Winter's Tale; this thought occurs again in Othello—

" If it were now to die, 'twere now to be most happy."

SCENE III.

138. " ———*The near in blood,*
" *The nearer bloody.*"

Thus in K. Richard III.

" Nearer in bloody thoughts though not in blood."

139. " ———*There's warrant in that theft*
" *Which steals itself when there's no mercy left.*"

Here is a jingle between " steel" and " steal," to steal itself away, and to steel or make hard itself by dismissing the softness of good manners.

SCENE IV.

" *The heavens, as troubled with man's act,*
" *Threaten his bloody stage.*"

Shakspeare is very profuse of theatrical allusions.

140. " ———*Duncan's horses*——
" ———*broke their stalls, flung out*
" *Contending 'gainst obedience.*"

Churchill has amplified on this prodigy, in the Ghost—

" The horses that were us'd to go
" A foot pace, in my lord mayor's shew,

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" Impetuous, from their stables broke,
" And aldermen and oxen spoke."

141. " *Make war with mankind.*"

The metre would be saved by reading, with Pope,

" Make war with man."
" ——— 'Tis said they eat each other."

ACT III. SCENE I.

149. " *Mark Antony's was by Cæsar—he chid the sisters.*"

Dr. Johnson's censure of Mr. Heath, who contended for the prosody of this line, might have been spared. The measure is not incompatible with the legitimate occasional licence in the structure of dramatic verse.

" Mark An'tonỹ's was' by Cæsăr' he chid' the sis'-tĕrs."

See Introduction Note.

151. *Put rancours in the vessel of my peace.*"

Embittered my cup of happiness.

157. " *Acquaint you with the perfect spy o' the time.*"

" Acquaint" is used imperatively, and the sense is obscured only by that common corruption of putting the accusative plural of the second personal pronoun into the place of the nominative: *you* for *ye;* acquaint ye *i. e.* learn, make yourselves acquainted.

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SCENE II.

160. " ——— *Nought's had; all's spent,*
" Where our desire is got without content."

When disappointment accompanies the possession of what we sought, we have in effect gained nothing; and we have lost that animating expectation which constitutes our chief happiness. I fully agree with Mr. Steevens here, in supposing that Shakspeare's metre was originally regular; but cannot admit of the offered correction in this place; an opposition is evidently intended between what had been lost and what had been gained, or " had." I would propose the rejection of " Madam;" " *I will,*" submissively uttered, is sufficiently expressive of the servant's obedience.

It has been remarked to me, by my ingenious friend Mr. Strutt, that these four lines, " Nought's had," &c. seem to be the property of Macbeth himself, who is supposed to be speaking them as he enters; and who, at the conclusion of them, is addressed by the lady.

" How now, my lord! why do you keep alone?"

And, indeed, the querulous spirit which they breathe is much more in character with Macbeth than with his wife.

162. " ——— *Better be with the dead,*
" Whom we, to gain our place, have sent to peace."

I think it strange that any editor should have made, and still more so that Mr. Steevens should applaud, the alteration from the first copy, of

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" peace" to " place;" the old reading appears to me not only in itself better, but exactly conformable to the language and turn of thinking by which the author has designated the character of Macbeth: the form of words is not yet arranged in his mind, when he begins,

" Better be with the dead,
" Whom we, to gain our peace,"

(That tranquillity and satisfaction which can only result from Duncan's death,)—have sent to the *grave*—he was about to say; but catching hold of, according to his fanciful habit, a word already uttered, which will apply in the sequel of the sentence, he says " to peace."

" Better be with the dead;"

" Whom we, (in hope,) to gain our peace, have (actually) sent to peace." The same sentiment had occurred a little before.

" 'Tis better to be that which we destroy,
" Than, by destruction, dwell in doubtful joy."

i. e. It is a condition more secure of peace to be the victim of assassination, than by triumphant murder, to be subject to the perturbations and alarms of conscience.

My friend's conjecture that the liness set down to the lady, in the foregoing part of the scene, should properly belong to Macbeth, may derive support from the passage last quoted.

" ——— *Be bright and jovial*
" *Among your guests to-night.*
Macb. " ——— *So shall I love,*
" *And so, I pray, be you; let your remembrance*
" *Apply to Banquo; present him eminence,*" &c.

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Macbeth, who had heretofore been scrupulous, timid, and rather subordinate in the work of murder, acquiring confidence as he advances in enormity, is now ambitious of surpassing the lady in desperate device; but though he chuses to conceal his object, and reserve to himself the glory of the exploit, he is yet desirous to obtain, by suggestion, the powerful incentive of his wife's concurrence. Nothing can exceed the art by which this is attempted. He had already decreed the death of Banquo; the mortal instruments were now actually at work: conscious, however, of the boldness of the step he had taken, he wants to fortify his resolution, by the coincidence of that wisdom to which he has habitually looked up; but proud of his new important project, he is unwilling to hazard the credit he expects from it, by the slightest disclosure at present; and therefore elaborately brings his wife, without any consciousness, on her part, of his covert purpose, to give her thoughts upon it.

" ——— Present him eminence, &c.
" ——— Unsafe the while, that we
" Should lave our honours in these flattering streams,
" Making our faces vizards to our hearts,
" Disguising what they are."

This is not sufficient; the lady, though prompt enough to concur in mischief, does not perceive his drift; and taking notice only of his disorder, says, " You must leave this." He now becomes impatient at not being understood, or rather anticipated, and exclaims,

" O! full of scorpions is my mind, dear wife,"—

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And then advances a little more openly to the point—

"Thou know'st that Banquo and his Fleance live."

The lady, superior to all little scruples, replies at once, with philosophic coolness—

"But in them nature's copy's not eterne."

This was all that Macbeth wanted, to plume himself in the pride of consummate policy, and his joy almost intoxicates him.

"There's comfort yet; they are assailable,
"Then be thou jocund, &c."

There is, perhaps, no one passage in this wonderful drama, that exhibits so complete an evidence of the poet's incomparable genius as this does, yet the actors always omit the best part of it.

168. "——— *The rooky wood.*"

Rooky is dark, gloomy, perhaps corrupted from reeky; teeming with dark and misty exudations. The term is well known in most parts of Norfolk, where a cloudy or gloomy day is called a rooky day.

170. "*Things, bad begun, make strong themselves by ill.*"

Scelera celeribus tuenda. SENEC.
LORD CHEDWORTH.

SCENE III.

171. "*So all men do, from hence to the palace-gate.*"

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The measure requires the ejection of the idle particle "from."

SCENE IV.

173. "*Sit down; at first and last, the hearty welcome.*"

The King is willing to wave all ceremony.—"Sit down," says he, "and instead of a formal address, either at the beginning or ending of our feast, I shall only express, once for all, the hearty welcome."

175. "——— *I had else been perfect.*"

I had been composed, collected, free, independent, completely master of myself.

"——— *I had else been perfect.*"

Perfect here implies "*in omnibus muneris absolutus*;" it is "*totus teres atque rotundus.*"

LORD CHEDWORTH.

"*We'll hear ourselves, again.*"

It is difficult to extract sense from this passage; nothing that has come before me in the form of explanation is at all satisfactory. May I advance a desperate conjecture, in which I own I place but little confidence? Perhaps Macbeth dismisses the murderer with these words:—"Get thee gone;" and then, conceiving some new purpose, says to himself—"To-morrow we will"—But suddenly recollecting his guests, and the suspended banquet, he breaks-off—"Here"—*i. e.* "Home my thoughts! I must now mingle with

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society." But, indeed, this entrance of the assassin, with his bloody face, into the apartment where the King is feasting his peers, and the account of the murder, delivered at such a time, appears so unskilful and improbable, that though the scene is not without some colour of our author's manner, I am very dubious as to its authenticity: it has, however, been intimated to me, that, in the great and throng'd halls of our ancient nobility, such an incident might have taken place.

" ——— *The feast is sold,*
" *That is not often vouch'd while 'tis a making,*
" *'Tis given with welcome.*"———

Neither the sense nor the construction of this passage is very clear: I believe the meaning is—the favour or obligation we confer, when we regale our friends, is cancelled or acquitted, when we omit the frequent and cordial assurances that they are welcome. The embarrassment in the construction arises from the relative " that," on which is imposed a weight of inference beyond what it will bear.

176. " *Here had we now our country's honour roof'd,*
" *Were the grac'd person of our Banquo present.*"

This passage will admit of three different constructions; it may mean—

" O that we had here, now, Banquo, the honour of our country; were he but here!"

Or—" Here should we now have safely shel-

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tered with us our country's chief ornament and honour, if Banquo were among us."

Or—" Here should we now have collected under one roof all the prime spirits and glory of the country, if we had but Banquo to complete the list."

This last, I believe, is the true sense.

" *Who may I rather challenge ?*" &c.

" Who," here, was properly altered to " whom," by Pope.

177. " ——— *The table's full.*"

In the late representations of this play, at one of the great theatres in the capital, Macbeth is seen

" To start and tremble at the vacant chair,"

according to the conception of Mr. Lloyd, in his poem called The Actor. It would be deemed only a waste of criticism to combat an opinion so defenceless, which presumes that Macbeth's agitations are merely the result of phrensy; whereas there can hardly be a serious doubt that the poet designed the real introduction of the spectre; and the superstition, wherever it prevailed, has been, that though the ghost was sometimes invisible to all except the special object of its visitation, yet it was really and *bona fide* present.

What I am going to advance will not obtain quite so ready an assent, though I am almost as firmly persuaded of its propriety.

I think two ghosts are seen; Duncan's first, and afterwards that of Banquo; for what new terror, or what augmented perturbation, is to be

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produced by the re-appearance of the same object in the same scene? or, if but one dread monitor could gain access to this imperial malefactor, which had the superior claim, or who was the more likely to harrow the remorseful bosom of Macbeth—"the gracious Duncan," he who had "borne his faculties so meek," had been "so clear in his great office," and in "the deep damnation of whose taking off," not only friendship, kindred, and allegiance, but sacred hospitality, had been profaned,—or Banquo, his mere "partner," of whom it only could be said, that "he was brave, and to be feared;" that wisdom guided his valour, and that under him the genius of Macbeth sustained rebuke? Which, I demand, of these two sacrifices to his "vaulting ambition" was the more likely, at the regal banquet, to break in upon and confound the usurper? Besides this obvious general claim to precedence, exhibited by Duncan, how else can we apply these lines?—

"If charnel houses, and our graves, must send
"Those that we bury back, our monuments
"Shall be the maws of kites."

For they will not suit with Banquo, who had no grave or charnel-house assigned to him, (having been left in a ditch, to find a monument in the maws of kites;) but must refer to Duncan, who, we may naturally suppose, received the formal ostentatious rites of sepulture. I do not overlook the words—

"Thou canst not say I did it," &c.—

which may be urged against my argument; but if this sentence will stand, in the case of

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Banquo, as the subterfuge of one who had, by deputy, and not in person, done the murder, it surely will accord with the casuistry of him, who knows he struck a *sleeping* victim; and this, with the pains that had been taken to fix the murder on the grooms, may sufficiently defend the application of the remark to the royal spectre. Besides, to whom, except Duncan, can these words refer?—

"If I stand here, I saw him."

The ghost being gone, and Macbeth "a man again," he reasons like a man, and gives this answer to his wife, who had reproached him with being "unmann'd in folly:" but if Banquo were the object alluded to in this declaration, it must be unintelligible to the Lady, who had not yet heard of Banquo's murder. The ghost of Duncan having performed his office, and departed, Macbeth is at leisure to ruminate on the prodigy; and he naturally reflects, that if the grave can thus cast up the form of buried Duncan, Banquo may likewise rise again, regardless of the "trenched gashes, and twenty mortal murders on his crown." The Lady interrupts this reverie, and he proceeds to "mingle with society;" and when, insidiously, with the raised goblet in his hand, he invokes the health of his friend whose life he had destroyed, just at that moment his friend's ghost confronts him. All this, indeed, is only conjecture, but conjecture, I trust, on the ground of strong probability; a basis that, in the estimation of those who are best acquainted with the subject, will, I doubt not, be deemed at least as secure as the authority of Messrs. Heminge and Condell, which, unhappily, is the only plot we have yet had to build upon.

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178. "*Impostors to true fear.*"

These impostors have eluded the scrutiny of all the critical inquisitors, and still are undetected. I wish I could bring them to justice. Perhaps the lady, in her displeasure at Macbeth's ill-timed disorder, would imply, by "these flaws and starts, impostors to true fear," theatrical gesticulations, such as might, indeed, become a person who was counterfeiting fear, or who weakly resigned his imagination to the effect of an artificial tale, but are not suitable or natural to the true impression of real fear:—or are we, by impostors, to understand "mean betrayers," these flaws and starts, these exterior perturbations, which disclose to the observer the terrors that exist within? This sense has some support in what was said in a former scene:

"——— Look up clear;
"To alter favour, ever is to fear—"

Which I interpret thus:—To change countenance, is always a dangerous indication of what is passing in the mind; and it is somewhat remarkable that the passage before us will admit of a similar construction—"these flaws and starts," which, by betraying what your mind is brooding on, will lead to a consequence that is to be feared indeed.

179. "*Blood hath been shed ere now, i'the olden time,*
"*Ere human statute purg'd the gentle weal.*"

"Gentle weal (says Dr. Johnson) is the state made quiet and safe by human statutes." But such a state would not want to be purged. A

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strong opposition seems intended between the old and present times; and the former necessarily implying a condition of comparative purity, "to purge" must have a signification different from the obvious one, and indicative of sophistication or political quackery; and so the sense will be—Blood hath been shed ere now, ay, even in those early days, when legal institutions had not yet changed and perverted the simplicity of human society, and when, of course, a murder must have been more sinful and atrocious than at this period, when it is not the act itself that is at all strange or unusual, but these supernatural consequences of it.

"——— *Purg'd the gentle weal.*"

"Gentle weal" I think wrong, and would read either "general," with Capell, or "ungentle."

"*Sylvestres homines sacer interpresque Deorum*
"*Cædibus & victu fædo deterruit Orpheus*
"*Dictus ob hoc lenire tigres.*" C. LOFFT.

"*I'the olden time.*"

Perhaps "elden." I believe there is no where to be found such a word as "olden."

187. "*Augurs, and understood relations.*"

Sir William Davenant understood relations in the same sense that Dr. Warburton did; for his alteration is,

"Augurs well read in languages of birds."

I am not sure that we ought not to read, with the modern editors,

"Augurs that understood," &c.

Sir William Daventon seems to have read so.

LORD CHEDWORTH.

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190. "*You lack the season of all natures, sleep.*"

That, says Dr. Johnson, which gives the relish to all nature; but is it not rather, that which tempers, preserves, and nourishes nature? Mr. Malone's correspondent thinks the meaning is, "You stand in need of the time or season for sleep;" but the lady would hardly have advised her husband to go to bed while she was remarking that there was no time for doing so.

"*My strange and self-abuse,*" &c.

"Strange," here, does not imply extraordinary or wonderful, but only unpracticed, wanting habit or experience, as in Romeo and Juliet:

"———'Till strange love, grown bold,
"Thinks love, true acted, simple modesty."

And in Cymbeline—

"I pray you, sir, desire my man's abode
"Where I did leave him; he is strange and peevish."

SCENE VI.

198. "*Hath so exasperate the king, that he,*" &c.

"Exasperate" has here a participial office—hath made the king "exasperate," or exasperated.

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ACT IV. SCENE I.

209. "*I conjure you, by that which you profess.*"

This accentuation of "cónjure," in the sense of solemn adjuration, as well as of the, practising magic, is, I think, invariable throughout these works; I find it also in Warner's Albion's England:

"I pray thee, nay I cónjure thee, to nourish as thine owne."

But in *A Mad World my Master's*, by Middleton, the word occurs with the modern pronunciation:

"I do conjúre thee by that dreadful power."

And again:

"Devil, I do conjúre thee once again."

THE INCANTATIONS.

It may be amusing to compare Shakspeare's charms with those of other authors, particularly with the witches of Ben Jonson and the Canidia of Horace: I think Shakspeare will lose nothing by the comparison. LORD CHEDWORTH.

212. "*Had I three ears, I'd hear thee.*"

This is impatience at the three-fold utterance of his name: Macbeth! Macbeth! Macbeth! you need not repeat any thing to my eager attention, for had I a distinct organ of hearing for every word thou utterest, they should all be engaged in listening.

216. "———*Thy hair,*"
"*Thou other gold-bound brow is like the first.*"

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This, the old reading, is, I am persuaded, right; besides that "air" has much too modern an "air" for Shakspeare, and was, I believe, never used, so early as his time, in that sense: it was the colour of the hair, rather than the gold-binding which Dr. Johnson supposes, that should naturally mark the visions, as the descendants, or stock of Banquo; thus, in Clarence's dream, the ghost of Prince Edward is described as

"The shadow of an angel with bright hair."

218. "———*Now I see 'tis true,*
"*For the blood-bolter'd Banquo smiles upon me,*
"*And points at them for his.*"

But how came Banquo here in company with the Visions? He is no vision, but a real ghost; and I believe it was beyond the power of these wéird women to disturb and conjure-up the noble Banquo at their pleasure; indeed, the producing him in this manner with the prospective figures of his progeny might almost justify the sarcasm, or mistake of Voltaire, in calling them all a legion of ghosts.—It is the suggestion of my ingenious friend Mr. Strutt, that the ghost should by no means be exhibited with the visions as a part of the spectacle, but that he should appear much more forward upon the stage, and of his own motion, just as the last of the visions had gone by, confirming, by his looks and action, the verity of what had been shown.—This would abundantly heighten the dramatic effect in the representation, as well as render that justice to the poet's conception and genius, of which I am persuaded he has here been deprived, by the unskilfulness or inattention of Messrs. Heminge and Condell.

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SCENE II.

222. " ———*When our actions do not,*
" *Our fears do make us traitors.*"

I believe the treachery alluded to by the lady is Macduff's desertion of his family.

224. " *Shall not be long but I'll be here again.*"

This is not legitimate idiom, " the time," or " it," is indispensible before " shall."

" *Things at the worst will cease, or else climb upward*
" *To what they were before.*"

This thought is introduced in K. Lear, with enlargment:—

" ———————To be worst,
" The lowest and most abject thing of fortune,
" Stands still in esperance; lives not in fear;
" The lamentable change is from the best;
" The worst returns to laughter."

SCENE III.

238. " *Uproar the universal peace, confound.*"

" Upróar," This seems to be the proper accentuation of the verb. Milton gives the same accent to the noun:—

" ————Hell scarce holds
" The vast uproar."

241. " *Thy here-approach.*"

A similar compound occurs a little further on —my here-remain.

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245. "*The dead man's knell*
"*Is there scarce ask'd, for who.*"

"Who" should be *whom;* but the construction is harsh and unwarrantable: the knell is *heard* without the *question* being asked for whom?

246. "*There ran a rumour*
"*Of many worthy fellows that were out.*"

i. e Abroad, in the field, against the usurper.
LORD CHEDWORTH.

249. "*He has no children.*"

It is hardly necessary to enquire here whether Macbeth really had children or not—the words are the passionate ejaculation of a father, and imply no more than, "he who could do this deed cannot have a father's feelings. Queen Margaret, in a similar strain of reproach, exclaims, at the murderers of her son Edward,

"Ye have no children, butchers!

251. "*Cut short all intermission.*"

Just so does Hotspur invoke—

"O let the hours be short."

252. "*Our lack is nothing but our leave.*"

We want nothing but the king's leave or permission to go: or may it not mean, nothing now remains but the ceremony of taking leave.

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ACT V. SCENE II.

260. " ——— *Minutely revolts.*"

Revolts that are breaking out every minute.

SCENE III.

265. " ——— ——— *This push*
" *Will cheer me ever, or disseat me now.*"

It is probable that in Shakspeare's time chair was pronounced as at present it is, vulgarly, like " cheer;" a quibble is plainly observable between " chairing" (seating), and " cheering" (encouraging); a similar licence, for a similar purpose, is used with reasons, and raisins, in K. Henry IV. " If reasons were as plenty as blackberries."

273. " *Pull't off, I say.*"

This is said to the person helping to arm Macbeth, who is impatient at some obstacle.

SCENE IV.

274. " *Where there is advantage to be given,*
" *Both more and less have given him the revolt.*"

It appears to me, that the true sense of this passage has been overlooked by all the commentators. " Where there is advantage to be given," I believe, implies, where there is evident inferiority; the castle is the tyrant's " main hope;" because (says the speaker) from an army already inferior to ours, desertions, both great and small, are continually weakening him. That this is the meaning, I think is clear, from a passage in King

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Henry V. where the Dauphin, speaking of the weak condition of the English army, asks—

" Shall we go send them dinners and fresh suits,
" And give their fasting horses provender,
" And after fight them?"

" *Where there is advantage to be given.*"

Perhaps we should read, " to be taken."

LORD CHEDWORTH.

SCENE VII.

287. " ——— *Either thou, Macbeth,*
" *Or else my sword, with an unbatter'd edge,*
" *I sheathe again unheeded.*"

This is a broken sentence: if the speaker's impetuosity had allowed him to be explicit, he would have said—Either thou, Macbeth, shalt receive in thy body my sword, or else I will return it unbattered into the scabbard.

290. " ——— *It hath cow'd my better part of man!*"

Milton says—

" ——— Compassion quell'd
" His best of man."—— *Parad. Lost.*

292. " *Had I as many sons as I have hairs.*"

In the Pilgrim, by Beaumont and Fletcher, we find a similar expression:

" Thou hast as many sins as hairs."

And Othello exclaims—

" ——— Had all his hairs been lives,
" My great revenge had stomach for them all."

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KING JOHN.

ACT I. SCENE I.

344. "*Thy nephew, and right royal sovéreign.*"

Sovereign is not always a trisyllable.

"Might by the sovĕreign pow'r you have of us."
Hamlet, Act 2, 155.

345. "*Be thou as lightning in the eyes of France;*
"*For ere thou canst report I will be there,*
"*The thunder of my cannon shall be heard.*"

This passage appears censurable, though not where Dr. Johnson has lodged his objection: the allusion is clearly to the swiftness of lightning, and the suddenness with which the thunder follows it. Yet, had Shakspeare ascribed, as he does elsewhere, the devastation to the thunder, and not to the lightning, he would need no justification, the poetical as well as the popular notion having always been such:

"——— His face
"Deep scars of thunder had intrench'd."
Paradise Lost.

"——— And the thunder
"Hath spent his shafts." *Ibid.*

"——— So much the stronger prov'd
"He with his thunder."—— *Ibid.*

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but as Chatillon is to be the lightning to the thunder of invasion, and as the thunder cannot precede the lightning, the sense, as I conceive it, demands the expunction of a letter at the beginning of the second line :—

" Or, ere thou can'st report," *i. e.* if you be not as quick as lightning, " my thunder will be there before you."

346. " *Upon the right and party of her son?*"

Upon the title, claim, the question of right.

349. " ——— *'A pops me out.*"

This mode of expression is common in the county of Somerset, and in parts of Yorkshire.

" *But whe'r I be as true begot, or no.*"

Whe'r, for whether, occurs in other places, and was anciently printed without a mark of contraction.

350. *He hath a trick of Cœur-de-Lion's face.*"

Trick, here, is a peculiar habit of the features. Thus in King Henry IV.

" A villainous trick of thine eye, and foolish hanging of thy nether lip."

358. " *Well won is still well shot.*"

What has been effectually obtained, will always justify the means of obtension. We question not the skill of the fowler who brings home plenty of game.

359. " *And if his name be George, I'll call him Peter ;*
" *For new-made honour doth forget men's names.*"

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No satire was ever more true than this:

" ——— *Too sociable*
" *For your conversion.*"

By "your conversion," I think the author means, according to a practice not uncommon with him, "the *person* converted;" as he would have said, in the preceding line, had the metre required it, "your new-made honour," for "your new-made man of honour."

362. " ——— *He is but a bastard to the time,*
" *That doth not smack of observation;—*
" *And not alone in habit and device,*
" *Exterior form, outward accoutrement,*
" *But from the inward motion to deliver*
" *Sweet, sweet, sweet poison to the age's tooth;*
" *Which, tho' I will not practice to deceive,*
" *Yet, to avoid deceit, I mean to learn.*"

He is not the legitimate offspring of these times who has not a knowledge of the world, and does not evince that knowledge, not only by outward conformity to the usages of life, but in the artful disposition to sooth the vices of the age with sweet but poisoned flattery. "Tooth" is in familiar use for a lickerish appetite. Dr. Johnson's proposed emendation, "this," for "which," is hardly necessary; the dependant word is not wholly alienated from its principal, and we shall find in these works many genitural nouns standing more proudly aloof from their humble relatives.

365. "*There's toys abroad.*"

Vain speculations, idle fancies. Thus in King Richard III.

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" He hearkens after prophecies and dreams,
" And, for my name of George begins with G,
" It follows in his thought that I am he:
" These, as I learn, and such like *toys* as these,
" Have mov'd his highness," &c.

And in this precise sense, I believe, the word is used, in the instances quoted by Mr. Steevens, to support his interpretation—*rumours, idle reports.*

ACT II. SCENE I.

371. " ——— *So indirectly shed.*"

" Indirectly" is out of due course, out of the fair and equitable order of proceeding; as in Julius Cæsar:

" ——— I would rather coin my heart, &c. than to wring
" From the hard hands of peasants their vile trash,
" By any indirection."——

" *We coldly pause for thee.*"

Coldly means temperately, with stayed attention.

372. " *Fiery voluntaries.*"

Voluntaries for volunteers.

" ——— *Fierce dragons' spleens.*"

Spleen here, as in other places, means " gust of fury, impetuosity;" as in Richard III.

" Inspire me with the spleen of dragons."

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373. ——— *Have waft o'er.*"

We shall find in other poets an equal abuse of the verb. Milton makes "uplift" a participle:

"With head uplift above the waves."
Paradise Lost.

"*For courage mounteth with occasion.*"

Words ending thus in sion—tion, and others in which a junction of vowels will admit of the variety, as "conscience, egregious," &c. Shakspeare applies without any apparent preference, sometimes with the prolonged and sometimes with the contracted sound, as it may suit the quantity of his line. Thus in Hamlet we find "occasion" only a trisyllable.

"How all occasions do inform against me."

374. "——— *This brief.*"

This is a smack of the attorney.

"*England was Geffrey's right,*
"*And this is Geffrey's.*"

This is not conclusive; the argument is—Geffrey was your elder brother, and this is his son; England belonged to Geffrey, and consequently must now belong to his son. I would propose to read, with the dismissal only of one letter, thus:

"England was Geffrey's right,
"And Geffrey is his, in the name of God."

This, to be sure, may seem a recourse to Mr. Malone's art of extending the quantity of a word beyond its real capacity; but if "Geffrey" can-

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not be admitted as a trisyllable, which its place here would require, we might read—

"And Geffrey's right is his, in the name of God."

375. "*And, by whose help, I mean to chástise it.*"

Chastise, I think, is always in these works accentuated on the first syllable, as in Macbeth:

"And chástise with the valour of my tongue."

And in the third part of King Henry VI.

"If I not chástise this high-minded strumpet."

379. "*Do, child, go to it grandam, child—*
"*Give grandam kingdom, and it grandam will*
"*Give it a plum.*"

This is still the language of nurses to children. I did not imagine it had been of such antiquity.

380. "*I have but this to say.*"

Mr. Henley has admirably explained this difficult passage.

386. "——— *Be pleased, then,*
"*To pay that duty, which you truly owe*
"*To him that owes it.*"

In these works there is no occasion missed of playing upon a word that has different meanings.

SCENE II.

398. "*If not complete, O say he is not she,*
"*And she, again, wants nothing, to name want,*
"*If want it be not, that she is not he.*"

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If he be not complete, it is because he is not yet married to this princess; and she wants nothing, if it be not, indeed, a want that she has not yet him for her husband. Man and wife is one flesh.

399. "——— *This match.*"

The conceit which Doctor Johnson deprecates here undoubtedly exists.

401. "*Lest zeal, now melted, by the windy breath*
"*Of soft petitions, pity and remorse,*
"*Cool and congeal again to what it was.*"

Doctor Johnson's objection to this passage is surely unanswerable: but Shakspeare, as every one must have observed, is not always very solicitous about the integrity of his metaphors. Philip's original inclination to the war, for that is his *zeal*—Philip, or France—

"——— Whose armour conscience buckled on,
"Whom zeal and charity brought to the field,
"As God's own soldier—"

is now counteracted or subdued by motives of personal interest; and this change or relinquishment of purpose our poet would freely call a *melting* or *dissolution* of it; but having got hold of that unlucky idea, he was unwilling, as upon many other occasions, to dismiss it until it involved him in perplexity; and, as he had already melted zeal, he now not only boldly undertakes to freeze it again, but violates the very nature of pity and remorse, by making them his instruments. Mr. Malone, I think, has mistaken the sense of the passage:—Make this match, says Eleanor; it is for your advantage:

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" I see a yielding in the looks of France."

The parties are inclined to it.

" Mark how they whisper; urge them while their souls
" Are capable of this ambition."

Lest, by the tender supplications of *Constance and her child*, and the renovated impulse of pity and remorse, the king should relapse into his former vowed hostility.

404. " ——— *Drawn and quarter'd.*"

Drawn, in the legal sentence pronounced on traitors, is no more than being dragged by the heels, or on a hurdle, to the place of execution. See Mr. Tollet and Sir W. Blackstone on the word *embowelled*, Richard III. Act 5, Scene 2. The vulgar notion, however, is, that " drawn" implies exenterated or embowelled; and that this was the poet's meaning, in the present instance, is plain, from the order of the context, *hanged and drawn*, which otherwise would have been *drawn and hanged.*

" *If he see aught in you, that makes him like,*
" *That any thing he sees, which moves his liking,*
" *I can with ease translate it to my will.*"

In this idle tautology there is manifest corruption. Where is the difference between what *makes him like*, and what *moves his liking?* It seems to be an altered passage, with words retained which were meant to be rejected. I would read:

" If he see aught in you that moves his liking,
" I can with ease translate it to my will."

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407. "*Hath willingly departed with a part.*"

This may mean yielded or parted with a part, or it may signify that John has been willing to go back to England with a part only of his dominions; but I rather think the first of these interpretations is the true one, as in the third part of King Henry VI. Act 2, Scene 2:

"——— Like life and death's departing."

"——— *Rounded in the ear.*"

This phrase occurs in Camden's Remains:

"Which proud speech, when the unfortunate father heard, he rounded the archbishop in the eare, and said—I repent me, I repent me of nothing more than of untimelie advancements."

Wise Speeches, p. 249. *Ed.* 1636. *Harper.*

And in Middleton:

"Then is your grandsire rounded in the ear."

A Mad World My Masters.

"*Who having no external thing to lose*
"*But the word maid, cheats the poor maid of that.*"

Mr. Malone has laboured, with little success, to reconcile this passage, as it stands, to any tolerable conformity with grammar. *Who* can have no other antecedent but *maids;* and so the maid must cheat herself. I would propose, with a slight correction, to read:

"———————Maids;
"Who, having no external thing to lose
"But the word maid, *are* cheated *e'en* of that."

The word, *maid,* the *external thing,* is the name or repute of virginity.

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408. "*Commodity.*"

Commodity, says Mr. Steevens, is interest; but this, I suspect, is not a very accurate definition: perhaps expediency, or *existing circumstances*, accommodation, would best explain it; and I find the word so used in a translation of Tacitus, 1622, by Greenwey:—"That happened of late under Artabanus, who, for his owne commoditie, made the people subject to the chiefe gentlemen."—And again, "No man laboured to attaine to any knowledge unlesse he had seene some commoditie in it."

"*Made to run even, upon even ground.*"

The allusion is to the game of bowls; and the inference, that the business of mankind would advance fairly and directly to its object, were it not insidiously drawn aside by the influence of secret corruption.

"———*Take head from all indifferency,*
"*From all direction, purpose, course, intent.*"

Proceed violently, unmindful of fairness and impartiality, or the just rules and intention of the game.

409. "*Determin'd aid.*"

The aid which Lewis had at first determined to give to the claims of Arthur. This seems so clear, that I should never have thought of explaining it, if Mr. Steevens had not produced, from Mr. M. Mason, a note in which the passage is called nonsense.

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ACT III. SCENE I.

410. "————*Capable of fears.*"

Capable, says Mr. Malone, here signifies *having strong sensibility;* and he quotes, from Hamlet:—

"——His form and cause conjoin'd,
"Preaching to stones, would make them capable."

But "capable," in the cited instance, only means, "susceptible," capable of feeling; and in the case before us, it implies, I believe, no more than *being liable to*, and liable in consequence of, sickness; as, being "oppressed with wrongs," she is therefore "full of fears;" by being "husbandless," "subject to fears;" and by being "a woman," "naturally born to fears."

412. "*Prodigious.*"

Thus in King Richard III.

"If ever he have child, abortive be it,
"Prodigious, and untimely brought to light," &c.

419. "*You have beguil'd me with a counterfeit.*"

Here is a tirfling allusion to the coin called a royal.

420. "*You came in arms to spill mine enemies' blood,*
"*But now in arms,*" &c.

Dr Johnson's anxiety has again too sure a foundation; the double meaning of "arms," as referring to both war and embraces is but too evident.

"——*Our oppression hath made up this league.*"

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The oppression we are to suffer was the motive for the fulfilling this league.

421. "*Her humorous ladyship.*"

Her capricious ladyship.

423. "*Force perforce.*"

Accumulation of force, like *vi et armis.*

B. STRUTT.

424. "*What earthly name to interrogatories*
"*Can task the free breath of a sacred king.*"

The meaning appears to be plainly, "What mortal can task the free breath of a sacred king to the answering interrogatories?"

"*What earthly name,*" &c.

The above explanation is just: name, here, signifies (as it often does) person: there is no need of recurring to the idea of the subscription of a name to interrogatories exhibited in writing, as Mr. Malone, by his mode of expression, appears to suppose. Theobald's emendation, *task*, is clearly right. LORD CHEDWORTH.

425. "*Canonized, and worship'd as a saint.*"

Transposition is evident here: the line must have run thus,

"Worship'd and canonized as a saint."

426. "———*When law can do no right,*
"*Let it be lawful, that law bar no wrong.*"

When law is impotent to effect justice, let violence have the sanction of law, and not be obstructed by it. This is bold language, and the author might, in times like ours, have been brought to answer for it at the Old Bailey.

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"*Let it be lawful,*" &c.

Our times are not singular in this respect; for this was the doctrine of Lord Russel, for which he was brought to the scaffold. B. STRUTT.

427. *Austria.* "*I must pocket up these wrongs,*
"*Because*———"
Faulc. "*Your breeches best may carry them.*"

I cannot discover the meaning of these words, unless, in his vein of ribaldry, Faulconbridge would insinuate, that a greater indignity might be inflicted on Austria's breech—a kicking.

"*A new untrimmed bride.*"

It is some compensation for the tediousness of explanatory criticism that, though the learned commentators do not always convince us by their argument, they frequently divert us by their absurdity: an instance of this occurs in the note upon the present passage by Warburton, so whimsical as to have relaxed into merriment the rigid muscles of Dr. Johnson's countenance. Theobald's emendation, *and trimmed*, is certainly a feeble one; but Mr. Steevens, for the sake of luxuriating in some rich fancies which transported him all the way to Calista's bedchamber, will neither allow the lady to be dressed nor undressed. Mr. Collins's interpretation appears to me the most satisfactory, of *untrimmed*, unadorned, yet, with the nuptual array; which, as the match was formed unexpectedly and in haste, there was no time for providing.

429. "———*My need,*
"*Which only lives but by the death of faith.*"

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My present distress exists merely in the perfidy of Philip.

430. "*And even before this truce, but new before,*
"*No longer,*" &c.

I believe we should point thus, as an abrupt and broken sentence,

"And even before this truce, but new—before—"

That is, before this truce, which is new—even before we had time (perhaps he would have said) to adjust its ceremonies—no longer, &c.

431. "*All form is formless; order, orderless.*"

All form now loses distinction, and all order becomes confusion.

432. "*For that which thou hast sworn to do amiss,*
"*Is not amiss when it is truly done.*"

The sense here, as usual in such cases, is sacrificed to a jingle: the plain meaning seems to be, your nonperformance of an oath which would bind you to do wrong, becomes meritorious when you have conformed to your prior and superior duty of doing right: the construction requires, according to a common licence, that the oath itself should be understood for the object of the oath.

433. "*It is religion, that doth make vows kept,*
"*But thou hast sworn against religion.*"

Here is an immediate instance of our poet's licence, often indulged, of contracting or extending the penultima in words of this construction: religion in the first line, is only three syllables, but in the next, four.

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434. "*And most forsworn, to keep what thou dost swear.*"

Thus in another place:

"It is great sin to swear unto a sin,
"But greater sin to keep that sinful oath."

437. "*Husband, I cannot pray that thou mayst win,*
"*Uncle, I needs must pray that thou mayst lose,*——
"*Grandam, I will not wish thy wishes thrive;*
"*Whoever wins, on that side shall I lose.*"

By this distinction, so repeated, I conjecture the poet would intimate, that in a bad or unjustifiable contest, where the issue on either side would be alike afflicting, it is easier to wish for failure than success.

SCENE III.

440. "——*The fat ribs of peace*
"*Must, by the hungry, now be fed upon.*"

The accumulations of peace and idleness must now be called forth to feed and sustain the needy and the laborious.

442. "*By heaven, Hubert, I am almost asham'd.*"

Heaven is one of those words which Shakspeare uses with an extended or contracted utterance, according to the quantity required in the line: thus, a little lower, we find "heaven" a monosyllable—

"The sun is in the heaven, and the proud day."

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443. " ——————*The sun*——————
" *Is all too wanton,*" &c.

All too is a mode of expression that I believe is without example: I am confident it is here a corruption, and that we should read *alto* or *allto*, i. e. *altogether*, according to a usage, not only in our author's time, but adopted by Milton:—

" ——————Her wings,
" That in the various bustle of resort,
" Were all to ruffled, and sometimes impair'd."
Comus.

" ——————*If the midnight bell*
" *Did, with his iron tongue and brazen mouth,*
" *Sound one unto the drowsy race of night.*"

The old copy here presents *on* not *one*, and *into* not *unto*: the change, in the former word, was Dr. Warburton's, and in the latter, Mr. Theobald's: I doubt whether either be right; *one* can hardly be admitted because, though midnight, put generally, might imply no more than the season of deep repose, without reference to the distinct hour; yet the *midnight bell* would never, I believe, by the most careless writer, be said to sound *one*; whereas, the expression, *sound on*, seems intended to convey the idea of the solemn and lingering vibration of the bell after it has received the stroke of the clapper. I am inclined to impute corruption to a different word in the sentence, and instead of *race* to read *reign*—

" Sound on into the drowsy reign of night."

SCENE IV.

449. " *The vile prison of afflicted breath.*"

I cannot imagine how Dr. Farmer or Mr. Stee-

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vens should have been led to suppose there was any ambiguity in this passage.—Breath is *life*, and *the prison of life* is the body:—it is a common expression to say, *While I breathe* or *while I have breath*, for *while I live*.

451. "*I defy all counsel.*"

Defy, surely, in this and other places, has a stronger meaning than Mr. Steevens ascribes to it, *refuse*: It is to *reject with vehemence, to abjure*. See Henry IV. where Hotspur impatiently exclaims,

"All studies here I solemnly defy,
"Save how to gall and pinch this Bolingbroke."

452. "*And thou shalt be canoniz'd, cardinal.*"

Canoniz'd seems to have been again misplaced —the line might easily be restored—

"And cardinal, thou shalt be canoniz'd."

453. "*Do glue themselves in sociáble grief.*"

"Sociable," a quadrisyllable.

454. "*If that be true, I shall see my boy again.*"

The metre requires the contraction of shall, or rather of *will*, which, in our author's time, as well as now in Ireland and Scotland, was commonly used for shall:—

"If that be true I'll see my boy again."

455. "*He talks to me, that never had a son.*"

In Romeo and Juliet—

"He jests at scars that never felt a wound."

456. "*I will not keep this form upon my head.*"

Form is "composed appearance."—I will de-

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range the attire of my head to suit the disorder that is within it.

457. "*If you have won it, certainly, you had.*"

This, I conclude, is a typographical error, *have* for *had.*

459. "——*Pick matter of revolt*
"*Out of the bloody fingers' ends of John.*"

Every part of this royal murderer, from head to foot, from the features of his face to his fingers' ends, will become hateful to the people, and excite revolt.

"————*This hurly.*"

This violent commotion:—thus in K. Henry IV. Part 2nd.

"That with the hurly death itself awake."

ACT IV. SCENE I.

461. "*Heat me these irons hot.*"

The ellipsis in the beginning of this phrase—"heat me" for "heat for my use" is not uncommon: "Whip me such fellows," "Knock me here at the gate," we are sufficiently acquainted with—the latter part, perhaps, is more objectionable—"to heat" is *to make hot;* yet it is common to say, with similar tautology, "Fill the cup full," though to fill can properly have no other sense than "to make full."

467. "*Being create for comfort.*"

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Milton takes the same licence:

" Bright effluence of bright essence increate."

The simple verb employed as the passive participle.

464. " *The iron of itself though heat red hot.*"

This form of the participle seems to have countenance in the modern colloquial use of *beat* for *beaten, eat* for *eaten.*

SCENE II.

470. " ———*Or with taper light*
" *To seek the beauteous eye of heaven to garnish.*"

Akenside had this passage before him when he wrote,

" Who would not prefer the sun's broad light
" To the faint glimmering of a waxen taper?"

471. " *Startles and frights consideration.*"

The penultimate vowel here, as well as the last, must be sounded to make up the quantity of the verse: a few lines hence, in a similar word, we find them both mute, or used in redundancy:—

" Some reasons for this double coronátĭŏn,"

472. " *If, what in rest you have, in right you hold;*
" *Why then your fears (which as they attend*
" *The steps of wrong) should move you to mew-up*
" *Your tender kindsman,*" &c.

Mr. Steevens would read *wrest* instead of rest;

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but Pembroke, at the moment he was soliciting for Arthur, would hardly have thought it prudent to talk to the king of his violence and injustice in seizing on the sovereignty. By rest I understand *quiet possession*, and then, with the necessary interchange of places proposed by Mr. Henley, of *then* and *should*, the passage will be intelligible.

476. "*That blood, which ow'd the breadth of all this isle,*
"*Three foot of it doth hold.*"

The same reflection is made in King Henry IV. Part 1st:—

"When that this body did contain a soul,
"The world did seem too small a bound for it;
"And now two paces of the vilest earth
"Is room enough," &c.

And again in Hamlet, Act 5:—

"The very conveyance of his lands would hardly be in that box; and must the inheritor himself have no more!"

477. "*Withold thy speed, dreadful occasion.*"

"Occasion" a trisyllable.—Occasion is used here as a generic term for all sad accidents, and John invokes it to stay its course, and league with him, and not, by its progress, hasten on his destruction. B. STRUTT.

479. "*Make haste, the better foot before.*"

"Put your best leg foremost" is a familiar phrase, but it means, not expedition, as here, but address.

"*Spoke like a spriteful, noble gentleman.*"

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" Sprite " and spirit are synonimous.—

" Come sisters, cheer we up his sprites,
" And shew the best of our delights." *Macbeth.*

And in Julius Cæsar—

" I'll meet thee at Philippi, said the sprite."

481. " *A many thousand warlike French.*"

This expression has been noted very properly by Dr. Lowth, as being only equivalent to a familiar grammatical anomaly—" a great many."

483. " *Thou, to be endeared to a king,*
" *Made it no conscience to destroy a prince.*"

This is doubtless an error of the press, *made* for *made'st.*

485. " *Foul, imaginary eyes of blood.*"

The eyes of an imagination distempered with the scene of blood, that, in the death of Arthur, was before him, the "mind's eye."—It is not uncommon with Shakspeare, and other poets, to use the adjective instead of the active participle.

" *Within this bosom never enter'd yet*
" *The dreadful motion of a murderous thought.*"

From Dr. Warburton's reprehension of this passage the poet, I think, may be defended: see Note 495, Page 242.

SCENE III.

486. "*Good ground, be pitiful, and hurt me not.*"

Somewhat of this thought occurs in Macbeth—

" Thou sure and firm-set earth hear not my steps

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" Which way they walk for fear thy very stones
" Prate of my whereabout," &c.

487. " *Whose private with me.*"

We have seen this word before used as a noun.

489. " *Sir, sir, impatience hath his privilege.*"

We find the same expression in King Lear—

" Yes, sir, but anger hath a privilege."

" *Too precious princely.*"

This I had always considered as a compound, precious-princely; but Mr. Strutt apprehends two distinct words, *too valuable* and *too noble.*

490. " *All murders past do stand excus'd in this;*
" *And this, so sole, and so unmatchable,*
" *Shall give a holiness, a purity,*
" *To the yet-unbegotten sin of time,*
" *And prove a deadly bloodshed but a jest,*
" *Exampled by this heinous spectacle.*"

A hyperbole resembling this we find in Cymbeline, Act 5, Scene 6—

" ——————It is I
" Who all the abhorred things o' the earth amend,
" By being worse than they."

494. " ——————*I'll tell thee what,*
" *Thou art damn'd as black—nay, nothing is so black.*

This figure of language, which is truly dramatic and animated, has been well noted by Addison, in reference to a passage in Lee's Alexander:

" Then he would talk—good gods how he would talk."

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495. "*If I in act, consent, or sin of thought*
"*Be guilty,*" &c.

The censure passed by Dr. Warburton in a preceding scene upon Hubert's disingenuousness, would have had a better foundation here: in disclaiming to the king any disposition to commit a murder, Hubert may fairly be considered as adverting to the pure condition of his mind, before he was wrought upon by John's suggestions; but now he utters a palpable falsehood in denying that he was guilty in "consent or sin of thought."

ACT V. SCENE I.

497. "*'Fore we are inflam'd.*"

Before the rage of war shall commence, or, perhaps, before the *combustion* of invasive hostility and intestine revolt shall burst upon us.

"*Our people quarrel with obedience,*
"*Swearing allegiance and the love of soul.*"

Obedíénce, four syllables; allegiance, three. This mode of expressing an unruly disposition occurs in Macbeth, Act 2, where Duncan's horses are said to have

"Broke their stalls, flung out,
"Contending 'gainst obedience."

499. "*An empty casket, where the jewel of life*
"*By some damn'd hand was robb'd, and*
ta'en away."

It was surely some damned hand that thus cor-

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rupted the first of these lines, which I suppose ran thus:

" An empty casket, whence the jewel life."

The life itself was the jewel; and it was not that, but the casket, which had been robbed.

500. " *So, on my soul, he did.*"

How came Faulconbridge so certain of Hubert's innocence, which he himself but a little before suspected?

SCENE II.

503. " *Such a sore of time.*"

Of the time or times.

504. " ——————*O*——————
" *That Neptune's arms*——
" *Would bear*——
" *And grapple thee unto a Pagan shore!*
" *And not to-spend it,*" &c.

This is undoubtedly, as Mr. Malone has remarked, an inaccuracy in the author's expression, and no attempt of Mr. Steevens or any other critic will justify it: the expedient of introducing a hyphen to make one word of *to spend*, in order to support a fanciful argument, cannot be admitted, and has no authority, except through haste and error, either in Shakspeare or any other writer: not a single instance, among all those produced by Mr. Tyrwhitt and Mr. Steevens, to shew that *to pinch*, in the Merry Wives of Windsor, is one word, will serve their purpose, or is in point; the particle *to*, in every passage that they have adduced, belonging not to the verb or participle following it, but to the foregoing particle *al* or *all*, with which it is component: *alto* or *allto*,

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that is, *entirely, altogether*, as I have shewn in the place referred to. See Note 443, Page 235.

" And fairy like to pinch him."
Merry Wives of Windsor.

505. " *Figur'd quite o'er with burning meteors.*"

" Meteors" is not every where thus long:

" And call them metĕors, prodigies, and signs,"

506. " ——— *Foster'd up at hand,*"

Nursed, and fed by the hand.

SCENE IV.

516. " *If Lewis, by your assistance, win the day.*"

Lewis is, I believe, every where in this play, to be uttered in the time of a monosyllable. Thus above:

" I say, again, if Lewis do win the day."

And in the third Act:

" Shall Lewis have Blanche? and Blanche those provinces?"

517. " ——— *Right in thine eye,*"

Right is directly, plainly, without deviation.

" ——— I only speak right on."
Julius Cæsar.

I wonder that Mr. Steevens should call this mode of expression obsolete: right forward—right across—right upward—right on—right off, are phrases that every day occur, and are, I suppose, derived from the geometrical postulate, that

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a right line is the shortest that can be made from one point to another.

SCENE VI.

522. " ——— *Who didst thou leave ?*"

This, perhaps, is rather an ellipsis, than false grammar. Who (is he whom) thou didst leave.

523. " *Withhold thine indignation, mighty heaven.*"
" *And tempt us not to bear above our power.*"

Milton has adopted this pious obsecration in Comus, where the lady says—

" Eye me, blest Providence, and square my trial
" To my proportioned strength."

And Mr. Brook, the author of Gustavus Vasa:

" For heaven still squares our trial to our strength;
" And thine is of the foremost."

SCENE VII.

524. " *Death, having prey'd upon the outward parts,*
" *Leaves them insensible; and his siege is now*
" *Against the mind.*"

This emendation of Sir T. Hanmer's, from the first copy, which reads *invisible*, affords a plain meaning, which nothing but the ingenuity of commentators could misinterpret; yet Mr. Steevens conducts us through five or six pages of debate about it, for the sake, principally, of achiev-

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ing a triumph over his quondam associate, Mr. Malone, whose argument Mr. Steevens has chosen to pervert. That gentleman, in contending for the old reading, does not supply an inference that the king's body or outward part was not to be seen, but that the operations and progress of death were invisible. I cannot, indeed, agree with Mr. Malone, as to the fitness of his restoration, though I admit that adjectives are often used adverbially, and not, as Mr. Steevens asserts, in light and familiar dialogue, (where, indeed, the practice will not be admitted) but in grave and solemn diction only, as—

" ——— Nature boon
" Pour'd forth *profuse*." *Paradise Lost.*

" *Sole* reigning holds the tyranny of heaven."
Ibid.

" ——— The torrid clime
" Smote on him *sore* besides."—— *Ibid.*

LAST SCENE.

531. " ——— *Spleen of speed.*"

Sudden, tumultuous expedition.

34. " *O let us pay the time but needful woe,*
" *Since it hath been before-hand with our griefs.*"

As the recent events have impressed themselves with sufficient affliction on the general mind, let us not superfluously prolong that grief.

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THE LIFE AND DEATH OF

KING RICHARD II.

ACT I. SCENE I.

5. "*Against the duke of Norfolk, Thomas Mowbray?*"
G. "*I have, my liege.*"
K. "*Tell me moreover,*" &c.

The metre in this play is in general pretty well preserved, and where it is imperfect there is good reason to suspect corruption. In the present instance, I suppose, we should read:

"Against the duke of Norfolk?"
G. "I have, my liege."

Or else, dismissing a superfluous part of the King's next speech—

"Against the duke of Norfolk, Thomas Mowbray?"
G. "I have, my liege."
K. "And hast thou sounded him?"

6. "*If he appeal the duke.*"——

And again—

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" ——— *Appeal each other.*"——

" Appeal" seems here to be used substantively, for " to make the subject of appeal," as we say, to summons, to subpœna.

My ingenious friend, Mr. Strutt, says it should be " appeach ;" but there is evidence sufficient of " appeal" being used, in the present sense, by the old writers ; and it is not a little remarkable, that it is so applied in the account of this very quarrel between Hereford and Norfolk, in Warner's Albion's England :

" The other saying little, then, immediately reueales
" The secrete, and before the king his foe-made friend appeales."

" *Each day still better other's happiness.*"

It would be better written—" th' other's happiness."

" *As well appeareth by the cause you come.*"

The expression here is imperfect, and the sense not very obvious. " By the cause," seems to mean, " from the nature of the cause ;" but then the construction would require " by the cause you come in," or " with :" but " by the cause," may quaintly signify, " by reason that," or " because."

7. " ——— *A traitor,* ———
" *Too good to be so, and too bad to live.*"

Your name and rank give too much dignity to the character of a traitor, and your wickedness is too great to admit of your further existence.

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7. " ——— *Were I tied to run a-foot.*"

Were I *obligated* to run, &c.

10. " *Which blood, like sacrificing Abel's, cries,*
" *E'en from the tongueless caverns of the earth.*"

This thought, somewhat differently expressed, occurs in Hamlet:

" For murder, tho' it have no tongue, will speak
" With most miraculous organ."

12. " ——— *But my fair name,*
" *(Despite of death, that lives upon my grave.")*

Dr. Johnson has rightly expressed the meaning of this passage; but the construction is false, and might easily have been corrected:

" That lives, despite of death, upon my grave."

14. " ———*Impeach my height*
" *Before this outdar'd dastard?*"——

Disparage my dignity. This outdared dastard may mean—this dastard that has been dared out by me to combat: but I rather think it is put for outdaring — intemperately boastful. We often find, in these works, the passive participle used for the active.

SCENE II.

15. " ——— *Your exclaims,*"

Exclaims, as a noun, occurs elsewhere.

" *Who, when he sees the hours ripe on earth.*"

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As "hours" is here, so presently we find "fire," a dissyllable:

"O who can hold a fire in his hand?"

But these words were formerly so written—"fier," "howers."

16. "*Some of those branches by the destinies cut.*"

And again, a little lower:

"*One flourishing branch of his most royal root.*"

This is an exuberance of the metre, which, not too often recurring, is a grace rather than a blemish to the verse. Milton makes more frequent and happier use of it than any other of our poets.

18. "*For sorrow ends not when it seemeth done.*"

i. e. The language of sorrow is not finished when it pauses.

19. "*Desolate, desolate, will I hence, and die.*"

This line is inharmonious, and, without a redundant termination, comprises eleven syllables: yet the fault is not hypermetrical; for the addition of another syllable at the beginning would render it unexceptionable:

"And désŏlate, désŏlate, will I hence, and die."

SCENE III.

22. "*Depose him in the justice of his cause.*"

Examine him, according to the solemn and established ceremonies, on his oath. Thus a

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person, under similar circumstances, is called, in law language, a deponent.

25. "*Rouse up thy youthful blood, be valiant and live.*"

Unless we suppose this line was designedly an Alexandrine, it is a foot too long. We should, perhaps, read:

"Rouse up thy youthful blood, be strong and live."

Gaunt would hardly have expressed a doubt of his son's valour, howsoever he might urge him to put forth his strength.

"*Never did captive with a freer heart*
"*—— embrace —— enfranchisement,*
"*More than my dancing soul doth celebrate.*" &c.

This is a gross pleonasm. We might read:

"Than doth my dancing soul now celebrate."

26. "*Stay, the king.*" &c.

A word is wanting here:

"Yet stay," &c.

27. "*Draw near,*"

I suppose the remainder of this line has been lost:—perhaps some words like these:

"Draw near, *ye fell incensed adversaries.*"

"*To wake our peace, which in our country's cradle*
"*Draws the sweet infant breath of gentle sleep;*
"*Which so rouz'd up*——
"*Might fright fair peace,*" &c.

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This is sad confusion, which Mr. Steevens has not, I suspect, completely reconciled. "Gentle sleep rouzed up, (says he) becomes "discord," and, under that metamorphose, is qualified to fright fair peace." *i. e.* Peace changes, or is made to change, her character, for the sake of frighting herself. The passage seems to be a "ravelled sleeve" of ideas, which the poet did not take the trouble to "knit up." Both sense and concord require some arrangement like this:

"To wake our peace, which in our country's cradle
"Draws the sweet infant breath of gentle sleep;
"*But* so rouz'd up with boisterous, untun'd arms,
"With harsh resounding trumpets' dreadful bray,
"Might from our quiet confines *frighted fly.*"

29. "*That sun, that warms you here, shall shine on me.*"

A similar consolation did Richard find, in contemplating the gloominess of the sky, previous to the battle of Bosworth Field:

"——— What is that to me,
"More than to Richmond?—for the self-same heaven
"That frowns on me, looks sadly upon him."

"*The fly-slow hours shall not determinate.*"

Why the arbitrary change, by Mr. Pope, of "fly-slow" from "slie slow," in the old copies, should have been adopted by the last editor, I am at a loss to guess. There is a violent incongruity in the compound "fly-slow," slowness and flight being directly opposite ideas; whereas "slie slow hours" is perfectly in our poet's manner:—"the

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hours which pass imperceptibly and *deceitfully* away;" as in another place (As You Like It) we find the "stealing hours of time."

"*Upon pain of life.*"

It should be "death," as, a little before,

"You, cousin Hereford, upon pain of death;"

yet in the quarto, 1615, it is in both places "life."

31. "*I swear,*" &c.

A foot is wanting to the measure—

"I swear, *my liege,*
Mowb. "———And I, to keep all this."

32. "*Banish'd this frail sepúlchre of our flesh.*"

We find "sepulchre" differently accentuated; the second Act, Scene 1, it is sépulchre;—

"As is the sépulchre in stubborn Jewry."

"*And I from heávén banish'd as from hence!*
"*But what thou art heav'n, thou, and I do know.*"

"Heaven," in the first of these lines, a dissyllable, and in the next a monosyllable.—The useless preposition before "hence" might be dismissed by extending banished to its full quantity.

"And I from heaven banished, as hence."

Or,

"And I from heav'n be banishéd, as hence."

35. "———*What presence must not know*
"*From where you do remain, let paper shew.*"

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As we cannot enjoy one another's presence, let us converse by letters.

" *What is six winters? they are quickly gone,*

Bol. " *To men in joy, but grief makes one hour ten.*"

A rhyme seems to have been designed here.

" What is six winters? they are quickly gone,

Bol. " In joy, but grief makes ten hours out of one."

Or, with less variation,

" To men in joy, but grief makes ten of one."

36. " *Journey-man to grief.*"

The pitiful quibble which Dr. Johnson suspects to be designed here is too palpable.

" *All places that the eye of heaven visits*
" *Are to a wise man ports and happy havens.*"

Mr. Davies observes, that these lines are evidently borrowed from Ovid:—

" *Omne solum forti patria est.*"

Which is likewise imitated by Ben Jonson, in the Fox—

" Sir, to a wise man, all the world's his soil."

And Seneca—

" *Excelso vir animo contristari exilio non debet.*"

The magnanimous words of Sir Humphrey Gilbert, when his ship was sinking, are extremely remarkable; that gallant officer was seen sitting in the stern of the ship with a book in his hand, and was heard to say, with a loud voice, " Cou-

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rage, my lads! we are as near heaven at sea as on land." LORD CHEDWORTH.

"*There is no virtue like necessity.*"

There is no virtue so excellent as that which leads us to conform with cheerfulness to the mandates of necessity, to assimilate our inclinations to the decrees of fate, and to embrace that as a benefit which we should in vain resist as a misfortune: the same sentiment, dilated, is found in As You Like It, Act 2, Scene 1:—

"Sweet are the uses of adversity." &c.

"*Think not the king did banish thee.*"

There is something wanting here—perhaps the line ran thus:

"Thou must not think the king did banish thee."

I find that Mr. Ritson has proposed a word to fill up the measure; but, as no conclusion is implied in Gaunt's speech, "therefore" will not agree with the context.

37. "———*Faintly borne.*"

Borne with feebleness or dejection of mind.

38. "———*Who can hold a fire in his hand,*
"*By thinking on the frosty Caucasus?*" &c.

A sentiment resembling this occurs in Romeo and Juliet—

"He that is stricken blind cannot forget
"The precious treasures of his eye-sight lost."

The office, indeed, of the imagination in the distinct instances is reversed; in one it is active, in the other passive; here it is required to *produce* an effect, there to *resist* a consequence.

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SCENE IV.

39. "*We did observe.—Cousin Aumerle,*"

Something has been lost—perhaps the line ran thus,

"We did observe it well, cousin Aumerle."

40. "————*Farewel:*
"*And, for my heart disdained that my tongue.*"

We should read, without a fragment—

"Farewel, and, for my heart disdain'd, my tongue
"Should," &c.

41. "*Affects.*"

Affections, as in Othello—

"The young affects, in me defunct."

"*The révenue whereof shall furnish us.*"

And again, Act 2—

"The plate, coin, révenues, and moveables."

But not always thus—in King Lear we meet with

"The sway, revénue," &c.

42. "*Bushy, what news?*"

This fragment is not in the quarto, 1615, and ought not to be here.

"*Where lies he?*
"————*At Ely-house.*"

We might read,

"Where does he lie?
"————At Ely-house, my liege."

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" *Pray God, we may make haste, and come too late!*"

i. e. I hope death will overtake him before we can, even at our utmost speed.

ACT II. SCENE I.

" *Unstay'd.*"

Unbridled, unrestrained.

43. " *Lascivious metres.*"

The old copies read " meeters," which I take to be, not verses, as Mr. Steevens supposes, but the rhymers themselves.

44. " *For violent fires soon burn out themselves.*"

The particle " do " before " burn " is necessary to the euphony, unless, with Mr. Malone, our ear could admit of the extending " our " to a dissyllable.

45. " *This precious stone, set in the silver sea.*"

This thought, as Bishop Newton has observed, is imitated by Milton in Comus—

" ———All-the sea-girt isles
" That like to rich and various gems inlay
" The unadorned bosom of the deep."

But Milton, says Mr. Warton (I think justly), has heightened the comparison, omitting Shakspear's petty conceit, *the silver sea*, the conception of a jeweller, and substituting another and more striking piece of imagery: this *rich inlay*, to use an expression in the Paradise Lost,

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" Gives beauty to the bosom of the deep,
" Else unadorn'd."

It has its effect on a simple ground.

LORD CHEDWORTH.

46. " *Pelting.*"

Petty, inconsiderable, mean, as in Measure for Measure—

" Every pelting, petty officer."

" *Inky blots.*"

Mr. Steevens wishes to read " bolts," but that meaning, besides the want of authority, seems very harsh: " inky blots," I believe, merely refers to the disgraceful conveyance of the kingdom's revenues to the Earl of Wiltshire—to the " rotten parchment bonds."

47. " *For young hot colts, being rag'd, do rage the more.*"

Mr. Ritson proposes " rein'd " instead of " rag'd;" but I believe the plain meaning is, that young colts, being enraged in their manage, only become more furious.

48. " ———*I see thee ill,*
" *Ill in myself to see, and in thee seeing ill.*"

The confusion made by this paltry jingle is hardly worth the unfolding.—" I see thee ill" means at once " I see thee unwell," and " my sight is imperfect."

" *Ill in myself,*" &c.

i. e. I am sick or ill to think I see at all, or am alive, under the burthen of my age and vexations, and especially as I discover illness in you: " to see," as Mr. Steevens remarks, should certainly be omitted, as useless and burthensome—

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" Ill in myself, and in thee seeing ill."

" ———*Too careless patient.*"

This use of the adjective and sometimes of the participle for the adverb occurs in other places; as in Romeo and Juliet—

" Too flattering sweet."

49. " *Before thou wert.*"

" Wert" for " wast," the subjunctive instead of the indicative mood: but Milton himself affords an example of similar inaccuracy—

" Before the sun, before the heavens thou wert."
Paradise Lost.

" *Deposing thee before thou wert possess'd;*
" *Which art possess'd now to depose thyself.*"

Here is a play upon the three meanings of the word possess'd, invested with dominion, endued with a purpose, and being bewitched, or, as Mr. Steevens thinks, afflicted with a demon.

50. " *Lean-witted.*"

I cannot help expressing my astonishment at Dr. Farmer's observation; the expressions are by no means similar; the lameness spoken of in the 106th Psalm is, surely, not exility of wit.
LORD CHEDWORTH.

52. " *Live in thy shame, but die not shame with thee.*"

Continue to live in your infamy, but let not your infamy perish with your life.

53. " *The ripest fruit first falls, and so does he.*"

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A similar image occurs in the Merchant of Venice—

" ———The weakest kind of fruit
" Falls earliest to the ground, and so let me."

56. " *To see this business; to-morrow next.*"

Business a trisyllable.

" *My heart is great, but it must break with silence*
" *Ere't be disburden'd with a liberal tongue.*"

" Great," big, swollen with vexation: " liberal" is free, unrestrained, as in Othello, " a most profane and liberal speaker."—The sentiment occurs in Hamlet—

"" ———————Cannot come to good,
" But break my heart, for I must hold my tongue."

57. " ———*Pill'd with grievous taxes,*
" *And quite lost their hearts, the nobles had he fin'd.*"

" Pill'd " is pillaged; " quite," as Mr. Steevens has suggested, should certainly be ejected from this line.

" *As blanks, benevolences, and I wot not what.*"

This line, even with the aid of so many vowels, can hardly be uttered in due time: we might omit " and "—

" As blanks benevolences—I wot not what."

60. " *Sir John Norbery,*" &c.

It is probable that the names of these followers of Bolingbroke did not, at first, occur to the au-

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thor, but that, a blank being left for them, they were afterwards inserted without attention to the measure of the verse.

SCENE II.

64. " ———*Shapes of grief,*———
" *Which, look'd on as it is, is nought but shadows*
" *Of what it is not.*"

A similar expression occurs in Macbeth—

" ———————Function
" Is smother'd in surmise, and nothing is
" But what is not."

65. " *'Tis nothing less.*"

The sense of the context seems to require that this should be read,

" 'Tis something less."

" *Nothing hath begot my something grief,*
" *Or something hath the nothing that I grieve.*"

I grieve for something or for nothing; if for a reality, that reality is the offspring of nothing: or if for nothing, that nothing, that unsubstantial effect proceeds from some potent existing cause. It is silly antithesis.

66. " *'Tis in reversion that I do possess;*
" *But what it is, that is not yet known, what*
" *I cannot name; 'tis nameless woe, I wot.*"

" That" I conceive to be not the conjunction, but the pronoun, and the meaning to be, that

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which now occupies my thoughts is something that is to happen hereafter, but what that is, is yet a secret; I cannot name it, but I fear it is nameless woe.

67. "*The Lord Northumberland, his young son Henry Percy.*"

This should be either

"The Lord Northumberland, his son, young Percy."

Or,

"The Lord Northumberland, young Henry Percy."

"His young son" would imply that there was an elder son.

68. "*Here comes the Duke of York.*"

Some words appear to have been lost: perhaps,

"*Madam*, here comes *my lord*, the Duke of York."

"*Uncle, for heav'n's sake, speak comfortable words.*

We might omit the word "speak," or read, with a contraction somewhat harsh,

"For heav'n's sake, uncle, speak comfortable words."

69. "*Sirrah, get thee,*" &c.

"Sirrah" is unnecessary, and burthens the line.

"*Hold, take my ring.*"

The metre wants correction:—

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" Hold, take my ring."
Serv. " ———My lord, I had forgot
" To tell your lordship, I to-day came by
" *And* call'd there, but—*alack!* I shall but grieve you
" *If I* report the rest."
York. " ———What is it, knave?"

70. " *Gentlemen.*" &c.

Here again the measure has been disturbed; perhaps it ran thus:

" Gentlemen, will you muster men? if I
" Know how or which way to order these affairs."

" *Never believe me. Both are my kinsmen.*"

A slight transposition is required here:—

" Never believe me; both my kinsmen are."

" *Is my kinsman, whom the king hath wrong'd.*"

Sir T. Hanmer's emendation ought to be adopted here, or perhaps this:

" My kinsman is, *too,* whom the king hath wrong'd."

71. " *I should to Plashy too.*"

Something is wanting, perhaps, like this, to restore the metre:

" I should to Plashy, but time will not permit;
" *Odds me! away, begone,* all is uneven,
" And every thing, &c.

" *Is all unpossible.*"

This hemistic might, with some constraint, and

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the dismission of a useless particle, be accommodated in the preceding line:

" Proportional to the enemy's unpossible."

" *Will you go along with us.*"

This fragment cannot subsist, even as a hemistic; something must be added, and something omitted—

" *We must be brief;* will you along with us?"

SCENE III.

72. *Believe me, noble lord.*"

It is impossible that in a play where (as here) the language generally is measured with scrupulous regularity, an awkward hemistic like this and some others could be made by the poet: what has been lost it were in vain to seek; but something, as a supplement, might be offered by the editor: perhaps Northumberland would quaintly reply to Bolingbroke's question—" How far to Berkley?"

" Believe me, noble lord, *'tis past my knowledge,*
" I am a stranger, &c.

73. " *And hope to joy, is little less in joy,*
" *Than hope enjoy'd.*"

The first " joy" in this passage is certainly, as Mr. Malone has remarked, a verb—hope, in the second line, for the sake of precious jingle, is put for the object of hope. We might, perhaps, read:

" And hope t'enjoy, is little less in joy,

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(*i. e.* In enjoyment,)

" Than hope enjoy'd."

(*i. e.* In the accomplishment of hope.)

Mr. Gray, who adopted this thought in his Ode on a Distant Prospect of Eton College, has retained the inaccuracy:

" Gay hope is their's, by fancy fed,
" Less pleasing when possess'd."

It was *possessed*, being their's; but the poet has shifted from hope itself to what was the object of hope.

" *By sight of what I have, your noble company.*"

" Noble" might well be spared.

" *Than your good words. But who comes here?*"

Enter Percy.

North. " *It is my son, young Harry Percy.*"

To supply the gross deficiency of these two lines, the means are obvious:

" Than your good words, *my lord*. But who comes here?"

And—

" It is my son, *my lord*, young Harry Percy."

" *Harry, how fares your uncle?*"
Percy. " *I had thought, my lord, to have learn'd his health of you.*"
North. " *Why, is he not with the queen?*"

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The metrical disorder here might, perhaps, be repaired thus:

" Harry, how fares your uncle?"
Percy. " ——— I had thought,
" My lord, *that I should* learn his health of you."
North. " *Of me! Why so?* Is he not with the queen?"

" *He was not so resolv'd, when last we spake together.*"

" Together" is a stupid interpolation.

74. " *And in it are the lords of York, Berkley, and Seymour.*"

We might read:

" And in it the lords York, Berkley, and Seymour."

75. " *Stands for my bounty. But who comes here?*"

Perhaps—

" *Must* for my bounty stand. But who comes here?"

" *My lord,*" &c.

The repetition of " my," which in three lines occurs five times, and here only burthens the measure, should be omitted. Mr. Steevens's proposed amendment, omitting *to you*, will not agree with Bolingbroke's reply. I would read:

" ——— My answer is to Lancaster;
" Lord Hereford, my message is to you."
Boling. " My lord, my answer," &c.

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76. "*To raze one title of your honour out.*"

Surely it should be "tittle." The most important distinction that could belong to Bolingbroke, and what he was now peculiarly asserting, would never be called by one who disclaims all intention of offence, by the slight and general term, "a title," or one "title." The sense is clearly: "I mean not to efface or obscure the slightest circumstance belonging to your honour or dignity." Besides, what sense can be annexed to "a title," or "one title," of your honour?

"*My gracious uncle!*—"
York. "*Tut, tut!*"

The interruption might justify the hemistic in Bolingbroke's speech, but the measure is also defective in that of York; something appears to have been lost:—perhaps like this:

"My Gracious uncle!"
York. "Tut, tut, *boy; go to,*
"Grace me," &c.

77. "*But then more why.*"———

I once thought that this reading of the first quarto ought to be retained—more question still; but this cannot well be admitted, unless many questions or "whys" had been asked already. I am, therefore, inclined to believe, that the text, as it appears in the second quarto, is right:—"But more than why." More than the mere answer to this question, with an interest more deep than belongs to the question itself.

"——— *Ostentation of despised arms.*"

I wish there were authority for "deposed;" but "despised arms" may mean arms which, in the

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tranquillity of the time, had been thrown aside, and disregarded as useless lumber.

79. "*Look on my wrongs with an indifferent eye.*"

As here "indifferent" signifies "impartial," so, in another place, "impartial" means "indifferent:"

"In this I'll be impartial."
Measure for Measure, Act 5, Scene 3.

"——— *Chase them to the bay.*"

I know not the meaning of "the bay," here, unless it be "a place of siege," a state of hostile inclosure.

"*I am denied to sue my livery here.*"

"Livery" is not always a dissyllable:

"To sue his livery, and beg his peace,
Henry IV. First Part.

80. "*It stands your grace upon, to do him right.*"

It is incumbent on you.

SCENE IV.

82. "*The king reposeth all his confidence in thee.*"

The placing kingly confidence at all, is certainly sufficiently flattering to the object of it; and as Alexandrines are not intended in these works, I think we might, without any violence, reduce this line to the ordinary measure:

"The king reposeth confidence in you."

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83. "*Rich men look sad, and ruffians dance and leap,—*
"*The* one, *in fear to lose what* they *enjoy.*"

The one class. It is rather a violent ellipsis.

"*Ah, Richard! with the eyes of heavy mind,*
"*I see,*" &c.

This will admit of a very easy correction:

"Ah, Richard! I, with eyes of heavy mind,
"Do see," &c.

ACT III. SCENE I.

85. "*Condemns you to the death: see them deliver'd over.*"

The death decreed for your crimes. As in Measure for Measure:

"Or else he must not only die the death," &c.

The hypermeter might be avoided, by omitting "over," or by reading—

"Condemns you to the death: deliver them o'er."

86. "——— *Fairly let her be entreated.*"

Used, dealt-with, treated. Thus in Greenwey's Translation of Tacitus:

"Justice was ministered in the city; the allies entreated with modesty."

"*Thanks, gentle uncle. Come, lords, away.*"

Come, *my* lords—would complete the line.

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SCENE II.

87. "*Yea, my lord; how brooks your grace the air,*
"*After late tossing on the breaking seas?*"

These gross violations of the metre could never have proceeded from the poet. We might read:

"Yea, my *good* lord; how brooks your grace the air,
"After *your* tossing on the breaking seas?"

90. "*His treasons will*———
"——— *tremble at his sin.*"

But his sin is "his treasons:" so that it might as well have been—

"——— tremble at themselves."

As before:

"Then murders, treasons, and detested sins,
"Stand bare and naked, trembling at themselves."

92. "*Hearing thou wert dead.*"

"Wert," instead of "wast," is an abuse that ought to be corrected wherever it occurs.

"*Awake, thou sluggard majesty! thou sleep'st.*"

I believe we should point—

"Awake thou sluggard! majesty thou sleep'st,"

"*Hath power enough to serve our turn.—But who comes here?*"

"Enough" is here *too much*, and should be ejected.

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95. "*Where is the earl of Wiltshire? where is Bagot?*"
"*What is become of Bushy? where is Green?*"

As the king by and by exclaims three Judases, Mr. Theobald thought it necessary to omit one of these four persons, and, instead of *where is Bagot?* inserted *where is he got?* an alteration which Dr. Warburton chose to adopt; and Dr. Johnson, Mr. M. Mason, and Mr. Malone, concur in thinking that the poet made a mistake in the number of Judases; but though the earl of Wiltshire had been named along with the rest, the charge of ingratitude will only apply in a pointed manner to the other three; and, therefore, the exclamation is not improper.

"——— *Such peaceful steps?*"

Such unopposed, unresisted steps.

98. "*As if this flesh, which walls about our life.*"

The same thought occurs in King John:

"Within this wall of flesh there is a soul
"Counts thee," &c.

"*I live with bread like you, feel want, taste grief,*
"*Need friends:—Subjected thus,*
"*How can you say,*" &c.

The deficiency in these lines might be supplied in this manner:

"I live with bread like you; like you feel want,
"Taste grief, need friends; *and, being* subjected thus,
"How can ye," &c.

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SCENE III.

101. " ——— *He would*
" *Have been so brief with you, to shorten you,*
" *For taking so the head, your whole head's length.*"

Here is a brisk play upon words—upon " head," as meaning, at once, " hostile advance, or unbridled course"—and its common implication. Rowe has borrowed the concluding conceit in Jane Shore:

" ——— Her brother Rivers,
" Ere this, lies shorter by the head at Pomfret."

" *I know it, uncle; and oppose not.*"

A word is wanting here:

" I know it, uncle; and *do* not oppose."

Or else:

" ——— And *I* not oppose."

102. " *Royally!*"

Something has been lost here. Perhaps we should read:

" The castle royally is mann'd, my lord,
" Against thy entrance."
Boling. " Royally, *say'st thou?*

" *Noble lord.*"

This fragment might find accommodation in the preceding line:

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" Believe me bishop ŏf Cárlisle."
Boling. " ——— Noble lord."

103. " ——— *Doth kiss King Richard's hand.*"

Here, too, there seems to have been something lost. Perhaps we should read:

" ——— And thus deliver.
" *That* Harry Bolingbroke, on both his knees,
" Doth, *in his duty*, kiss King Richard's hand."

105. " ——— *Yond', methinks, he is.*"

The quarto, 1615, reads " he stands;" and this appears to be right. Richard dwells upon the disrespect shewn by Bolingbroke, who should have been " kneeling."

" ——— *Ere the crown he looks for live in peace,*
" *Ten thousand bloody crowns of mothers' sons*
" *Shall ill become the flower of England's face.*"

A contest for a crown can never be determined, in these works, without a pun or two; but it is strange that Mr. Steevens should have gone so far out of the way for the meaning of " the flower of England's face," which is clearly—the chosen youth of England; and Richard only remarks, that those youths, thus mangled and besmeared, will exhibit a pale or white and *ghastly countenance.*

106. " *Be rush'd upon! Thy thrice-noble cousin.*"

This is not metrical. We might read:

" Be rush'd upon! *no*, thy thrice-noble cousin,
" Harrў Bolingbroke."

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107. " ——— *By the worth and honour of himself,*
" Comprising all that may be sworn or said."

This magnificent attestation has been adopted by Lee:

" I'll swear to you by heaven, by all things sacred,
" By all that's great and lovely upon earth,
" By him, by Guise," &c.

And, I think, by the same poet, somewhere else:

" By thy bright self, the greatest oath, I swear."

" *This swears he, as he is a prince, is just.*"

" Is," before " just," does not appear in the quarto, but seems a necessary emendation. " A prince is just," is here " a prince who is just," by an ellipsis common enough: but we might read *as* just; *i. e.* as (he is) just.

109. " *We'll make foul weather with despised tears;*
" Our sighs, and they, shall lodge the summer corn,
" And make a dearth," &c.

Lee has adopted and adorned the extravagance of this hyperbole, in Alexander the Great:

" Till all the listening groves and quiet myrtles
" Shook with my sighs, as if a tempest bow'd them."

111. " *What says his majesty?*"

This is unmetrical; and Bolingbroke would not now be ceremonious. I suppose the author wrote,

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" What says he now?
" ———Sorrow and grief of heart," &c.

" *Yet he is come.*"

The metre is imperfect here. We might read:

" Yet he is come."

Boling. " ———Stand all apart, and shew
" Fair duty to his majesty: my lord!"
(Kneeling.)

" *Me rather had.*"

This is a vile corruption of " I rather would:" yet, though strange, it is not, perhaps, more improper than the common expression " me-thinks."

SCENE IV.

113. " *And I could weep, would weeping do me good.*"

The old reading, " and I could sing," &c. is, I believe, the true one: the lady had said, " Madam, I'll sing;" to which the queen replies— " thou wou'dst please me better, wou'dst thou weep." The lady then says:

" I could weep, madam, would it do yóu good."

" And if weeping," says the queen, " would do me good, I could rejoice at it, and sing; for in the abundance of my tears I should have security for my happiness." The quaintness of the conceit is not of force to invalidate its reality.

116. " *Set to dress this garden, how dares.*"

I would read:

" Set *here* to dress this garden, say how dares."

LORD CHEDWORTH.

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ACT IV. SCENE I.

119. "*Call forth Bagot:*——
"*Now, Bagot, freely speak thy mind.*"

This disorder might thus be reconciled:

"Call Bagot forth:——

Enter Bagot.

"Now, Bagot, speak thy mind."

120. "——— *You had rather refuse.*"

This mode of expression, though common enough, is wrong: it should be—

"——— You rather would refuse."

"*Than Bolingbroke's return,*" &c.

This must be wrong:

"——— Rather refuse
"The offer of an hundred thousand crowns,
"Than (refuse) Bolingbroke's return."

It should certainly be, "than Bolingbroke return;" *i. e.* than *that* Bolingbroke *should* return, &c. We might read:

"Than Bolingbroke to England should return."

"*Princes and noble lords.*"

This redundance might be avoided thus:

"In this your cousin's death.
Aum. "——— My noble lords."

"*Shall I so much dishonour my fair stars.*"

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I cannot perceive any need to suppose "stars," which influence birth, to be put for "birth" itself: does not "my fair stars," implying—the influence by which my birth and honours were produced, afford a sense sufficiently clear?

121. "——— *Thou wert.*"

"Wert," for "wast," is a mistake that has been too often noted.

122. "*I take the earth to the like.*"

The meaning, I suppose, is—I kneel to the ground, in acceptance of your challenge.

124. "*Till thou the lie-giver, and that lie do lie,*" &c.

This quibble about "lie," as meaning both to tell a falshood, and to recline horizontally, occurs again in Hamlet, Act 5:

"'Tis a quick lie," &c.

125. "*To all his land and signories; when he's return'd.*"

"All" should be omitted:

"To his lands," &c.

126. "*Why, bishop,*" &c.

This is superfluous, and encumbers the verse. We might read at once:

"Is Norfolk dead?"
Carl. "Sure as I live, my lord."

"*Of good old Abraham!—Lords appellants.*"

Either "appellants" must here have an unusual accent, ápellants, or a word is wanting:

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" Of good old Abraham, *my* lords appellant"

127. " *And he himself not present? O, forbid it, God!*"

This line, with the omission of O, which is useless, would be tolerably smooth:

" And he himself not present; forbid it, God."

But *himself* might be omitted:

" And he not present, O, forbid it, God!"

The quarto has, instead of " forbid," " forfend."

128. " *O, if you rear this house against this house.*"

The quarto, 1615, reads,

" O, if you raise this house against his house."

Perhaps the true reading is,

" O, if you rear this house against his house."

The sense, indeed, of this house against this house, *i. e.* one house against another, a mere civil contention, is sufficiently clear, though not, as I conceive, strong enough for the speaker's purpose, who seems especially to deprecate hostility between the faction of Bolingbroke, who is *present*, and the adherents of the king, whom they ought all to support.

130. " *Found truth in all, but one; I, in twelve thousand, none.*"

Alexandrines very rarely occur in these works; but it would be difficult to complete the sense in a narrower compass.

" *To Henry Bolingbroke.*"

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The disorder in these lines might perhaps be repaired thus:

" To Henry Bolingbroke."
K. R. " ———Give me the crown.
" Here, cousin Bolingbroke, seize you the crown;
" My hand on this side, cousin, thine on that."

131. " *Ay, no;—no, ay;—for I must nothing be;*
" *Therefore no no, for I resign to thee.*"

From this, and many other instances, it is clear, that " ay " and " I " were sounded alike; it also hence appears that a double negative sometimes, as now, formed an affirmative.—Bolingbroke asks Richard if he is contented to resign the crown, to which Richard, at last, answers: I will say " no " twice, *i. e.* I will resign. This scene is not in the first quarto.

132. " ———*Must I ravel out*
" *My weav'd-up follies?*"

To ravel out is to decompose or unknit a web. —In Macbeth, sleep is said to " knit-up the ravel'd sleeve of care."

" My weav'd-up follies, gentle Northumberland.'

133. " *My lord.*"

This is among the instances where a fragment of a line seems defensible from the impetuosity of interruption.

" *No, not that name was given me at the fount,*
" *But 'tis usurp'd.*"

Every thing is taken away from me; there is nothing that I now can call my own; my power,

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my title, nay, the very name that was given to me at my baptism, I suppose, is now no longer mine.

" *O, that I were a mockery king of snow,——*
" *To melt myself away in water-drops.*"

Something like this is Hamlet's wish:—

" O, that this too, too solid flesh would melt,
" Thaw, and resolve itself into a dew."

135. " *Name it, fair cousin.*"

My fair cousin would complete the verse.

" *And shall I have?*"

The quarto reads " have it," which helps the measure.

Bol. " Yet ask."
K. R. " ———And shall I have it?"
Bol. " ——— Ay, you shall."

" *Then give me leave to go.*"

The quarto—

" Why then give me leave," &c.

But still the metre will be imperfect: I would propose,

" Why pr'ythee give me leave to go *then.*"
Bol. ———Whither?"

ACT V. SCENE I.

137. " ———*Ill-erected.*"

By ill-erected, I understand *inauspiciously erected.*

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140. "*Transform'd, and weakened? Hath Bolingbroke*
"*Depos'd thine intellect? hath he been in thy heart.*"

Perhaps these lines would be better thus:

"Transform'd and weakĕn'd; hath Bolingbroke depos'd
"Thine intellect? hath he been in thy heart?"

141. "———*Foul sin gathering head*
"*Shall break into corruption.*"

More double meaning: political disaffection growing formidable and breaking out in rebellion, and the supuration and bursting of a sore; corruption, however, but ill agrees with the first meaning.

142. "*Then whither he goes, thither let me go.*"

Hotspur, in K. Henry IV. says,

"But whither I go, thithĕr shall you go too."

SCENE II.

146. "*And barbarism itself have pitied him.*"

"Barbarism" here seems to mean "cruelty."

148. "*I fear, I fear*———
"———*What should you fear?*"

We might read,

"I fear, I fear *me*———
"———*Why*, what should you fear?"

"*'Tis nothing but some bond that he is enter'd into*
"*For gay apparel, against the triumph.*"

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These lines want correction: perhaps one word is wanting and another superfluous:

"'Tis nothing but some bond he's enter'd into
"For gay *and fit* apparel, 'gainst the triumph."

A modern editor has supplied *day* after triumph.

"*Boy, let me see the writing.*"
Aum. "*I do beseech you, pardon me; I may not shew it.*"
Duch. "*What is the matter, my lord?*"

It is not easy to repair the disorder that prevails here in the metre: some words, I suppose, have been lost, perhaps like these, supplied:

"Boy, let me see the writing."
Aum. "———I beseech you
"To pardon me, *my lord:* I may not shew it." &c.
Duch. "What is the matter?"
York. "———Who's within there? ho!
(Enter Servant.)
"Saddle my horse: *now* God for his mercy,
"What treachery is here?"
Duch. "————What is't, my lord?"

And again:

York. "Peace, foolish woman; *peace.*"
Duch. "————I will not peace;
"What is the matter, son? *I pray thee tell me?*"

149. "*Give me my boots, I say.*"

The latter words in this hemistic, "I say," should be omitted:

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" Give me my boots."

Duch. " ——Why, York, what wilt thou do?"

" *Thou fond mad woman.*"

Perhaps,

" *Peace, peace, I say,* thou fond mad woman, peace."

SCENE III.

151. " *Takes on the point of honour.*"

Assumes the point of honour.

" *So dissolute a crew.*"

Perhaps we should regulate these lines thus:

" So dissolute a crew."

Perc. " ————Some two days since,

" My lord, I saw the prince, and told him of

" These triumphs held at Oxford."

Bul. " ————————And what said he?"

156. " *For ever will I kneel upon my knees.*"

And again:

" Our knees shall kneel."

To kneel, then, appears, in these places, only to signify " to bend."

158. " *Twice saying pardon, doth not pardon twain,*

" *But makes one pardon strong.*"

I do not know whether the queen means to say, that the repetition of the king's pardon is not to

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be extended to any other of the conspirators, or only that it will not divide or weaken the force of that which was already pronounced.

SCENE IV.

159. "*He did.*"

This fragment might be accommodated in the next line:

"He did, and speaking't wistly, look'd on me."

160. "*I am the king's friend, and will rid his foes.*"

"Rid," here, seems to stand for speed, dispatch.

"*My brain I'll prove the female to my soul;*
"*My soul, the father*"———

This is agreeable to the anatomical doctrine of animal procreation; which supposes the matter and substance to proceed from the female; the impulse, activity, and designation, from the male. Vide Mr. J. Hunter.

SCENE V.

161. "———*Refuge their shame,*
"*That many have.*"

Take cover for their shame, in the consideration that many have, &c.

162. "*I wasted time, and now doth time waste me.*"

Again the old epitaph on a musician occurs:

"Steeven and time are now bothe even,
"Steeven beat time, now time beats Steeven."

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165. *With much ado, at length have gotten leave*
"To look upon my sometimes master's face."

We might relieve this last line from its excess:

"With much ado at length got leave to look
"Upon my sometime royal master's face."

166. "*Would he not stumble*," &c.

This reminds us of Mezentius's Address to his Horse Phœbus:

"———*Aperit si nulla viam vis*
"*Occumbes pariter: neque enim, fortissime, credo*
"*Jussa aliena pati et dominos dignabere Teucros.*" *Æn. lib.* 10, 864.

LORD CHEDWORTH.

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FIRST PART OF

KING HENRY IV.

ACT I. SCENE I.

179. "*No more the thirsty Erinnys of this soil*
"*Shall daub her lips with her own children's blood.*"

Those who are not too much frightened by this monstrous personage, which Mr. M. Mason has conjured up from the infernal shades, to usurp a station in the text here, and whose terrible right Mr. Steevens has *commanded* us to acknowledge, will very readily, I believe, be satisfied with the plain sense of the common reading:

"No more the thirsty entrance of this soil," &c.

i. e. "No more the gaping fissures—the lips—of this parched or thirsty soil shall be bedaubed with native blood." The personification, indeed, is a little harsh, but the very same thought is to be found in our poet's nineteenth sonnet:

"Deuouring time, blunt thou the lyon's pawes,
"And make the earth deuoure her own sweet brood."

"*No more the thirsty Erinnys of this soil*
"*Shall daub her lips with her own children's blood.*"

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I have seldom been so surprised, as when, in the edition of 1793, I saw *Erinnys* advanced into the text, in the place where I used to read *entrance:* I could hardly persuade myself that it was not "the very error of my eyes." This appears to me as bold an emendation as I ever met with, and to be outdone by no achievement of Bentley or Warburton. Mr. Steevens, fully aware that this reading would not be generally acquiesced in, seems desirous of deterring opposition, by hurling defiance in the teeth of all who should dare to object to its reception. I confess myself obnoxious to all the censure which is denounced against those timid critics who cannot approve this "*gallant effort*" of Mr. M. Mason, though sanctioned by the deliberate approbation of Dr. Farmer. Why Shakspeare was less likely to be obscure in the fifth line of a play, than in any other, I do not perceive, and wish that Mr. Steevens had informed us. The passage, as it stands, is certainly difficult; but I incline to think it is rightly explained by Mr. Malone, with whom I agree that *her lips* refers to *soil*, and not to *peace*. I prefer *damp* to *daub: damb* is the reading of the folios of 1632 and 1664:—the *p* being reversed, (a common error in printing) *damp* becomes *damb*. LORD CHEDWORTH.*

181. "*Nor bruise her flowrets with the armed hoofs*
"*Of hostile paces.*"

* Upon the concluding part of this note of my Lord Chedworth's I insert an observation of the printer's, with the blunt propriety of which I am sure his lordship himself would have been highly diverted.

"Lord Chedworth has fallen into a curious mistake: the *p* "being reversed, *damp* becomes *damd*, and not *damb*. Stick "to your last, my lord! *Printer.*"

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The hoofs of paces is an expression not very intelligible: the words, I am persuaded, have been dislocated, and I think that we should read:

" Nor bruise her flowrets with the hostile pace
" Of armed hoofs."

183. " *As far as to the sepulchre of Christ,*
" *(Whose soldier now,* &c.*)*
" *Forthwith a power of English shall we levy.*"

This I take to be a broken sentence, which, whether by design or accident, is very natural where a parenthesis intrudes.

" As far as to the sepulchre of Christ I intend to lead you"—(the king was going to say)—but digressing suddenly to the idea of his being a holy soldier, impressed, &c. he neglects the sequel of what he commenced with, and talks of the necessary levies. A similar abruption we find in a speech of Hotspur's:

" ——— For all those wounds,
" Those mouthed wounds, which gallantly he bore,
" When on the gentle Severn's sedgy bank," &c.

The obvious drift of his speech was:—Those wounds *exhibit a clear proof of the fidelity with which he serv'd you.* But going into the circumstances of the combat, in his ardour the argument is dropped.

184. " *Whose arms were moulded in their mother's wombs.*"

Who were, at their earliest creation, ordained the enemies of the infidels.

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"*My liege, this haste was hot in question.*"

"Questíón," a trisyllable.

185. "*Such beastly, shameless tranformation.*"

"Transformatíón" extended to five syllables.

"———*The tidings*———
"*Brake off.*"

This correct form of the imperfect past tense of "to break" was beginning to grow obsolete in our author's time.

188. "*Of Murray, Angus, and Monteith.*"

We might read,

"*The Earls* of Murray, Angus, and Monteith."

Mr Capel proposed:

"———*And with him the Earls*
"Of *Athol*, Murray, Angus, and Monteith."

"———*In faith,*
"*It is a conquest,*" &c.

The words "it is" might well be omitted:

"In faith a conquest," &c.

190. "*I will, my liege.*"

This hemistic is superfluous; a bow at Westmoreland's exit would be sufficient.

SCENE II.

199. "*Were it not here apparent that thou art heir apparent.*"

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The value of this jingle depends on the words "here" and "heir" having the same sound.

201. "*The drone of a Lincolnshire bagpipe.*"

That by this is meant, as Mr. Steevens conjectures, the dull croak of a frog is, I think, one of the pleasantest conceits that I have met with.

LORD CHEDWORTH.

207. "*If thou dar'st not stand for ten shillings.*"

"Stand" is "contend," as in K. Henry V. Act 3, 205:

"Stand for your own."

210. "*For two of them, I know them to be as true-bred cowards as ever turned back; and for the third, if he fight longer than he sees reason, I'll forswear arms.*"

This passage might give some support to the arguments that have been advanced to shew that Falstaff was no coward.

SCENE III.

214. *North.* "*My lord,*"——

"*Good,* my lord,"

Would complete the line.

"*Worcester, get thee gone,*" &c.

Unless "Worcester," contrary to custom, be pronounced with three syllables, Wórcéster, this line is defective; we might read:

"Hence, Worcester, get thee gone, for I do see."

215. "*My liege, I did deny no prisoners.*"

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" Prisoners" occurs again in this scene as a trisyllable:

" Why yet he doth deny his prisónérs."

But a little before:

" Those prisŏners in your Highness' name demanded."

216. " *To be so pester'd with a popinjay*
" *Out of my grief*," &c.

The transposition of these lines, proposed by Mr. Edwards and Dr. Johnson is certainly right.

218. " *Spermaceti.*"

" Parmaceti" is the word in the quarto, 1613, and I suppose the author used the word corrupted as he found it.

219. " *Shall we buy treason? and indent with fears—*"

Shall we compromise with traitors? and timorously enter into bonds of league with them? This I take to be the plain meaning.

221. " *For all those wounds,*
" *Those mouthed wounds,*" &c.

This is a broken sentence—those wounds—*are an evidence of his unfeigned loyalty*, Hotspur was about to say, but, digressing to the circumstances of the combat, the impetuosity of his temper makes him neglect the sequel of his argument. See Note the third:

" As far as to the sepulchre of Christ," &c.

221. " *He did confound the best part of an hour.*"

He kept time in consternation or astonishment. —The expression is nobly poetic.

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222. " ——————*Severn's flood,*
" *Who then, affrighted,*" &c.

Dr Johnson has very fairly vindicated the propriety of this passage, though in doing so he has furnished a conspicuous instance of the capriciousness, sometimes, of his critical decisions, for, if the Severn may justly be personified or have a tutelary power bearing his name, there can be no reason why the Thames should not have the same privilege; yet the Doctor has been very sarcastic upon Mr. Gray for invoking " Father Thames," in the Ode on a Distant Prospect of Eton College.

223. " *I tell thee he durst,*" &c.

" I tell thee" seems to be a clumsy interpolation, burthensome to the measure and useless to the sense.

" *Art not asham'd?*" &c.

Something is wanting to the measure, which Mr. Capel endeavoured to supply:

" Art not asham'd to say't? but, sirrăh, henceforth."

227. " *Did gage them both,*" &c.

" To gage," at least with a note of contraction, might well stand here for to " engage;" but does not the expression refer to chivalry? and imply that these men had " laid down their nobility, &c." as a gage or pledge to support the cause of the usurper?

228. " ——*Disdain'd contempt.*"

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"Disdain'd," says Dr. Johnson, for "disdainful;" but so it might as well have been "disdainful disdain," or contemptuous contempt. The sense, I believe, is contempt that is repelled with equal contempt or disdain.

"*To o'er-walk a current, roaring loud,*
"*On the unsteadfast footing of a spear.*"

This is a strange image of an action that does not appear to have been ever practised, or to be practicable.

229. "————*An easy leap,*
"*To pluck bright honour from the pale-fac'd moon.*"

D. Johnson, I think, has well defended this sally of Hotspur: but, says Mr. T. Warton, it is probably a passage from some bombast play, and afterwards used as a common burlesque phrase for attempting impossibilities. I believe neither that learned critic nor Mr Steevens will find many readers agreeing with him in fancying a probability that our poet would designedly put into the mouth of the noble Percy, at a time like this, a speech of boastful nonsense and extravagant burlesque.

232. "*All studies here I solemnly defy.*"

"Defy," says Mr. Steevens, is "refuse;" but it is rather "*renounce*," *disclaim with vehemence, abjure*, as in Romeo and Juliet:

"I do defy thy conjurations."

233. "*Wasp-stung.*"

I have always thought, with Mr. Capel and Mr. Malone, that "wasp-tongue," the reading

× Mr. [illegible]
[illegible]
[illegible]
[

of the second quarto, is right:—had Hotspur himself been the speaker, he might naturally have said, in justification of his impatience, that he was wasp-stung, as he afterwards says he is "stung with pismires;" and even if Northumberland had supposed his son to be so uncomfortably assailed, there would be no reason to wonder at his restlessness; but Hotspur is reproached for being irritated without any sufficient cause, and from the mere caprice and petulance of his temper, and thus he is called "wasp-tongue," as Brutus says to Cassius:

"I'll use you for my mirth, yea, for my laughter,
"When you are waspish."

"*Wasp-tongued*," says Heron, "is a metaphor nothing like so hard as many used by Shakspeare, and implies, with a tongue, poisonous and keen as the sting of a wasp: let us, with due gratitude, return thanks to Mr. Steevens, for his skilful quotation to prove that Shakspeare knew where the sting of a wasp lies; not in the mouth, but in its tail." I think *wasp-tongued* the true reading, and heartily agree with Heron.

LORD CHEDWORTH.

235. "*At Berkley Castle,*
"————————*You say true.*"

Something appears to have been lost: perhaps,

"*'Twas there;* you say true."

236. "*Nay, if you have not, to't again.*"

We might read:

"Nay, if you have not, *you may* to't again."

Or, with Mr. Capel:

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" Nay, if you have not, *sir*, to it again."

237. " *For, bear ourselves as even as we can,*
" *The king will always think him in our debt;*
" *And think we think ourselves unsatisfied,*
" *Till he hath found a time to pay us home.*"

Dr. Johnson's observation here, as well as one to the same purpose by Mrs. Montague, appears to have been suggested by the following passage in Tacitus, " *Nam Beneficia eo usque læta sunt, dum videntur exolvi posse: ubi multum antevenere, pro gratia odium redditur.*

It is not easy, says Gibbon, to settle between a subject and a despot, the debt of gratitude; which the former is tempted to claim by a revolt, and the latter to discharge by an execution.

Hist. of the Decl. and Fall of the Roman Empire, vol. v. *(Quarto)* 63.

LORD CHEDWORTH.

" *And think we think ourselves unsatisfied.*"

This is not carelessly written: Iago says to Cassio:

" I think you think I love you."

238. " ——*O let the hours be short,*
" *Till fields, and blows, and groans applaud our sport.*"

I am afraid the poet had no better motive than the pitiful jingle of a rhyme for degrading the gallant Hotspur by this savage sentiment.

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ACT II. SCENE I.

243. *" Time enough to go to bed with a candle."*

I know not whether the humour implies, that any time would serve to go to bed with a candle, or that it is simply asserted that he shall be at home before all lights are put out.

" Time enough to go to bed with a candle."

I suppose we are not to look for any very profound meaning here; the whole of the dialogue shews that the carrier did not rejoice in his companion, whom he answers jeeringly: I do not suppose the words were intended to convey more than " time enough to go to bed after it is dark;" the answer is purposely not precise.

LORD CHEDWORTH.

247. *" Great oneyers."*

This phrase, which Mr. Malone would refine into a meaning that, I suppose, neither Gadshill nor Shakspeare ever thought of, appears to be, as Dr. Johnson has remarked, a mere cant expression for " great ones," or " great folks," or those who assume or challenge that distinction.

248. *" Such as can hold-in."*

To hold-in, if I mistake not, is a common phrase in the chace for " not to tire," not to spend the breath too soon.

" To hold-in," I believe means here, *not to blab;* Parmenio, in the Eunuch, speaking of his own guarrulity, says:

" Plenus rimarum sum, hac atq; illac profluo."

LORD CHEDWORTH.

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"*Such as will strike sooner than speak, and speak sooner than drink, and drink sooner than pray.*"

This arrangement is certainly wrong; and Dr. Warburton has in vain attempted to rectify it: there is, indeed, but little humour in saying of this dissolute crew, that "they would speak sooner than drink;" as little is there, I believe, in the proposed emendation, that "they would speak sooner than think, and think sooner than prey." Dr. Johnson is obliged to leave the passage as he found it; and Mr. Malone appears to be not at all satisfactory upon it: perhaps we should read thus: "Such as will strike sooner than drink, and drink sooner than speak, and speak sooner than pray." *i. e.* They are plain blunt fellows, who would rather open their mouths to drink than to talk; yet, would decline their loved potations sooner than omit an opportunity to plunder; and would be even loquacious sooner than religious.

SCENE II.

252. "*If I travel but four foot by the square.*"

Dr. Warburton has explained this passage just as I had conceived it, before I saw his note, and I am persuaded he is right; the humour is completely in Falstaff's manner, he cannot advance four feet without describing, in his motion, the square surface of that measure; he is as broad as he is long.

"*Ere I'll rob a foot further.*"

Dr. Johnson would read, "rub," but there is much more humour in the expression as it is: it

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implies, that his whole career was robbery, and that to check his motion would be to remit his plunder.

SCENE III.

267. "*To play with mammets and to tilt with lips.*"

It has been suggested to me by my Lord Chedworth, that in Heron's Letters of Literature, "mammet" is derived from the French "mamette," a woman's breast, which is the sense required here; and this, perhaps, is the true signification of Hamlet's words to Ophelia, "I could interpret between you and your love, if I could see the puppets dallying," *i. e.* if I could observe the agitations of your bosom.

SCENE IV.

290. "———*You elf-skin.*"

I think we should read, with Sir T. Hanmer, *eel-skin:* in the Second Part of this play Falstaff says of Justice Shallow, "You might have truss'd him and all his apparel into an *eel-skin.*"

293. "*Give him as much as will make him a royal man, and send him back again to my mother.*"

Give him a *royal* and then he may approach the *queen* on equal terms.

305. "*If, then, the tree may be known by the fruit, as the fruit by the tree, then ——there is virtue in that Falstaff.*"

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Sir T. Hanmer's transposition appears to be necessary to the argument; the man being the tree, and virtue the fruit, the speaker says, that tree looks as if its fruit was virtue; and if we can as truly determine what the fruit is by the appearance of the tree, as we can, what the tree is by seeing the fruit, then, certainly, the fruit of that tree is virtue. Mr. Malone's is a very illogical conclusion.

This figure occurs in the Preface to Sir Walter Raleigh's History of the World: "As the fruit tells the name of the tree, so do the outward works of men give us whereof to guess at the rest."

310. "*Never call a true piece of gold a counterfeit.*"

The hostess, after saying that the sheriff and the watch are at the door, asks, "Shall I let them in?" To which question, I suppose the Prince, by gesture, gives assent, and thereby calls forth these words from Falstaff, "Never call a true piece of gold a counterfeit," *i. e* never make light of a serious matter: "thou art essentially mad without seeming so." Your admitting these people, which appears to be only heedlessness and levity, is errant madness.

ACT III. SCENE I.

316. "*I have forgot the map.*"

He had forgot, in a former scene, the name of the duke of York's palace. These are incidents which have no connexion with the plot or the

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action, but are admirably illustrative of the ardent and impetuous temper of Hotspur, and worthy of a genius like Shakspeare's.

320. " *These signs have mark'd me extraordinary.*

" Extraordinary" must here be extended to its full quantity, six syllables, as again in the next scene:

" Afford no extraordinary gaze."

" *Why, I can teach you, cousin,*" &c.

" Why" should be omitted:

" I căn teach yóu, cousin, to command the devil."

321. " *And sandy-bottom'd Severn, have I sent him,*
" *Bootless home, and weather-beaten back.*"

It is strange that Mr. Steevens should choose to load the first of these lines with the word " him," and leave the second to rely for its quantity upon the *bootless* attempt to make " bootless" a trisyllable; especially as he has so often, with just censure, remarked on Mr. Malone's endeavours to lengthen words that will not admit of such extension. I would propose:

" ——— Three times have I sent him,
" Bootless and weather-beaten home *again.*"

323. " *Yea,*
" *But mark,*" &c.

The two first words are superfluous, and should be omitted.

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" *Mark, how he bears his course, and runs me up;*———
" ——— *Gelding the opposed continent.*"

" Gelding"—cutting out a circular piece.
B. STRUTT.

" *And then he runs straight and even.*"

We might read:

" And then he *will* run straight and evenly:"

Or else—

" And then he runs *on* straight and evenly."

330. " *Good father, tell her,—that,*" &c.

" That" is a careless interpolation:

" ——— Tell her,—she, and my aunt Percy."

But Lady Percy, in the second act, calls Mortimer her brother, as, indeed, he was. We might read:

" Good father, say she, and my sister Percy."

" ——— *That pretty Welsh*
" *Which thou pourest down from these swelling heavens.*"

This passage has been misunderstood by the late editors. Language may be said to be " poured *forth*" from the lips, but not " poured *down.*" The pretty Welsh, the language that Mortimer understands, is *the lady's tears*, and the " swelling heavens" are *her eyes.* That this is the meaning is evident, from what follows:

" ——— But for shame,
" In such a parley I would answer thee."

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Now this is the only way that Mortimer could answer, or could be ashamed to answer; for, in the Welsh language, literally, he was "ignorance itself." A slight transposition is wanting to the prosody:

"Which thou down pourest from these swelling heavens:"

Or—

"Which down thou pourest from these swelling heavens."

331. "*Nay, if you melt, then will she run mad.*"

Nobody, I suppose, can approve of Mr. Steevens's expedient to repair this line:—("Why,) then she will run mad." Yet something is necessary to be supplied. Will this do?—

"Nay, if yóu melt, then will she (e'en) run mad."

"*She bids you*
"*Upon the wanton rushes lay you down.*"

Mr. Malone's attempt to bring this into one line is wholly ineffectual. "On," for "upon," might certainly, even without the authority of any peculiar copy, be admitted in a case like this, but the measure cannot be made perfect without entirely dismissing another word—a word, however, that may well be spared. The use of the epithet "wanton," here, is not suitable to the character of either the lady or her father:

"She bids you on the rushes lay you down,

332. "*And on your eye-lids crown the god of sleep.*"

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Mr. Malone says, this is a strange image; but I believe it will be deemed more strange, that both he and Mr. Steevens should either be slow to perceive or admit the justness of Dr. Warburton's applause of it:—Sleep crown'd on his eyelids, is sleep seated there in the supremacy of delight:

" Charming your blood with pleasing heaviness,
" Making such difference between sleep and wake,
" As is the difference betwixt day and night."

Mr. Sheridan seems to have had this passage in his thoughts when he was writing the Duenna, and has sweetly amplified it:

" Tell me, my lute, can thy fond strain
" So gently speak thy master's pain,
" So softly breathe, so humbly sigh,
" That, tho' my sleeping love shall know
" Who sings, who sighs below,
" Her rosy slumbers shall not fly."

333. " *Do so;*
" *And those musicians,*" &c.

This may all be comprehended in a legitimate line with the trisyllabic ending:

" Do so; and those musicians that shall pláy tŏ yŏu."

334. " *Neither; 'tis a woman's fault.*"

Dr. Johnson says he does not see what is a woman's fault. Dr. Farmer, without shewing it to him, or, I believe, to any one else, says the expression is ironical. Mr. Steevens, after finding, in two old books, " a woman's fault," three times, conjectures that Hotspur " *slily*" means to

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say, that the usual fault of women is, "they never do what they are bid or desired to do:" and Mr. Holt White, perceiving that Hotspur is in the Welsh lady's bedchamber, luxuriously labours-with a meaning, of which he seems ashamed to be delivered. Now, I suppose, any one, who had not, by such authorities, been obliged to doubt, would readily conclude that a woman's fault is only that "she will neither do one thing nor the other."

SCENE II.

340. "*So common-hackney'd.*"———

The hyphen here, I believe, is improper; either "common" or "hackneyed" would express the sense of the compound. "Hackneyed" I take to be a distinct word, more forcibly expressing the speaker's sentiment.

"*Opinion, that did help me to the crown,*
"*Had still kept loyal to possession.*"

My character, which assisted me in obtaining the crown, would have continued it to the possessor, who, in that case, would not have been more disreputable than myself.

"*That men would tell their children.*"

"That," for "insomuch-that," as in other places:

"That being daily swallow'd by men's eyes."

So-that being, &c.—*Vide* Macbeth:

"That they did wake each other."

341. "*And then I stole all courtesy from heaven.*"

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I am inclined to understand this passage as Warburton does. Mr. Davies remarks (I think justly) that Mr. Malone explains our author to mean more than he intended. Courtesy, for devotion, is surely somewhat strained: the progress from courtesy to humility is natural enough. That Promotheus's stealing fire from heaven was not unfamiliar to Shakspeare, can be proved, from a similar expression in Othello:

" ——— But once put out thy light,
" I know not where is that Promethean heat
" That can thy light relumine."

LORD CHEDWORTH.

343. " ——— *Carded his state.*"

I cannot well understand this passage, as we have it. Dr. Warburton's emendation appears the most plausible—" discarded." Mr. Steevens says it is a metaphor taken from the wool-combers' trade, and " to card wool," is " to mix it, coarse and fine, together:" but this, as Mr. M. Mason has remarked, is a mistake: mixed wool, indeed, may be carded, but the idea suggested by carding or combing is the very reverse of mixture—it is separation. To say that " to card," is " to mix," because the wool that is mixed may be carded, is not less erroneous than it would be to say, that " to spin," is " to mix," because different fleeces had been combined in the thread; neither can I at all agree with Mr. Ritson, who thinks the allusion is to a game with cards. Perhaps the word should be " carted:"—Staged and exhibited his royalty to vulgar observation, like a common shew at a fair, and openly entered the *lists*—

" With every beardless vain comparative."

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347. " *Be more myself.*"
K. " ——— *For all the world,*
" *As thou art,*" &c.

This is evidently corrupt. The prince, who was about to excuse himself, after his father's severe remonstrance, would never have concluded with so weak a sentence as is here ascribed to him; but he is interrupted while he was proceeding somehow thus:

" I shall hereafter, my thrice-gracious lord,
" Be more myself *than I* ———"
K. " ——— For all the world,
" As thou art," &c.

" *He hath more worthy interest to the state,*
" *Than thou, the shadow of succession.*"

I do not acknowledge the obscurity here, of which Dr. Johnson complains. " Percy (says the king) exhibits a better and more substantial claim to the sovereignty (when I shall be no more) than thou, who art merely the shadow of royal succession, not having any of the virtues or qualities *essential* to the maintenance of it.

348. *The archbishop's grace of York, Douglas, Mortimer.*"

This line is remarkable: if the last word but one in it had not been a proper name, and one so important as Douglas, the latter syllable might be slurred or hurried so as to make the line come within the compass of dramatic measure; but, as it is the excess is insufferable, at the same time that it will admit of harmony, by the superinduction of another word before " Mortimer:"

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" Th' archbishop's grace of York, Douglas, and
Mórtímér."

349. " ——— *Dearest enemy.*"

" Dearest," says Dr. Johnson, is " most fatal." But this is by no means an accurate definition. " Dear," " dearer," or " dearest," no more implies fatality, or mischief, than it does tenderness, cordiality, or kindness; it only denotes a close and ardent affection of the mind, no matter whether hostile or friendly. Thus we sometimes meet with " dearest love," and at others " dearest foe."

" ——— *Dearest.*" ———

I take it, this became one of the middle words capable of opposite senses, thus: dearest is that which we consider as costing us most, which may be said of an enemy, or as above price or estimation, which may be said of a friend.

CAPEL LOFFT.

" *And stain my favours in a bloody mask.*"

Surely Dr. Warburton is right in saying we ought to read " favour," (*i. e.* countenance.) Mr. Steevens very properly, I think, denies Dr. Johnson's assertion, that " favours" means " features," although " favour" does often signify countenance; but unless he can shew that the decorations called " favours," are worn upon the face, or else that a mask covers not only the face, but all those parts whereon decorations or trophies usually appear, his explanation cannot be admitted. A line in exact consonance with this we find in K. Richard III.

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" Or hew my way out with a bloody axe."

350. " ——— *This same child of honour.*"——

Thus in K. Henry VIII.

" The great child of honour, Cardinal Wolsey."

SCENE III.

352. " *While I am in some liking.*"

While I yet preserve some remnant of comeliness.

253. " *The inside of a church.*"

Mr. Malone's latter conjecture is certainly right: " the inside of a church" is merely an exclamatory repetition, referring to his want of religious devotion, and not an object of comparison with himself.

356. " *Lights as good cheap.*"

" Cheap" says Dr. Johnson, is " market," and " good cheap," a *bon marché;* but how will this accord with the context:—the sack which thou hast drunk would have bought me lights *as good market*, &c. Is not the plain meaning this?—The light from thy nose has often, of a dark night, saved me the expence of a torch; and yet what I have paid for sack, to feed that nasal illumination, would have purchased torch light as good, ay, and comparatively cheap too, though purchased at the dearest chandler's. I would point—" Lights as good, cheap, &c.

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366. "*Enrich'd with any other injuries,*" &c.

"Injuries," for losses whereby injury is sustained.

368. *O, I could wish, this tavern were my drum.*"

Falstaff is now going out with a recruiting commission, and the inn where the officer is quartered is called, I believe, the Drum-head, and perhaps, emphatically, the "Drum:" if so, Falstaff only wishes that he could carry this tavern along with him.

ACT IV. SCENE I.

369. "——— *If speaking truth,*
"*In this fine age, were not thought flattery.*"

If in an age, so sophistically refined and false as this is, the language of truth and honest commendation were not likely to be mistaken for mere compliment and flattery, &c.

"——— *I defy*
"*The tongues of soothers.*"

"To defy," is to abjure; as in other places:

"All studies here I solemnly defy," &c.

"*Thou art the king of honour.*"

Perhaps—

"*I doubt it not;* thou art the king of honour."

370. "*These letters come from your father.*"

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I suppose we should read:

"These letters, *good my lord,* come from your father."

"——— *How has he the leisure to be sick,*
"*In such a justling time?*"———

The same thought is introduced by Beaumont and Fletcher, in the Loyal Subject:

"The general sick now! Is this a time
"For men to creep into their beds?"

371. "*I would, the state of time had first been whole.*"

I suppose it should be "the state o' the time." The same expression, and the same apparent error, we find in Hamlet:

"The whips and scorns of time."

373. "*We may boldly spend upon the hope.*"

Mr. Ritson very properly proposes an amendment of this line, by beginning—"We *now* may," &c. But what is to be done with what follows? The best answer that occurs to me is, in another question, what is the use of these words, "of what is to come in?" The sense is clear and full, without any hemistic or hypermeter.

375. "*Before not dreamt of.*
"——— *You strain too far.*"

It should be:

"——— You *do* strain too far."

380. "*I saw young Harry———*
"*Rise from the ground———*

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" *And vaulted with such ease,* &c.
" *As if an angel dropt down from the clouds,*" &c.

Who vaulted? According to the structure of the sentence, the speaker: the tense, too, is wrong of the verb " dropt:" concord requires a different reading:

" And vault with such an ease—or so much ease, &c.
" As if an angĕl *hăd* dropt down from the clouds," &c.

Mr. Malone's easy emendation perhaps ought to be adopted:

" And vault it," &c.

382. " *Harry to Harry shall, hot horse to horse.*"

The quarto, 1613, reads " not horse to horse," which certainly affords only a feeble sense, but I cannot reconcile myself to " hot horse," I should rather suppose that the word wanting is the simple conjunction " and,"

" Harry to Harry shall, *and* horse to horse."

" ——*That bears a frosty sound.*"

For an expression similar to this Dryden was ridiculed by the wits who wrote the Rehearsal, but it may be justified: we commonly say, ill news damps our expectation, freezes our hopes, and, this sound, *like a frost*, chills and disheartens us.

" *My father and Glendowĕr bĕing both away,*
" *The powers of us may serve so great a day.*"

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The animating glory of the enterprise will render even *our small* numbers equal to its accomplishment.

SCENE III.

390. " ——*Looks he not for supply?*"
Vern. " *So do we.*"

The disorder of the metre might easily be repaired—

V. " So we."
H. " *But* his is certain, ours is doubtful."

" *You speak it out of fear and cold heart.*"

Here again a particle has been carelessly omitted—

" You speak it out of fear, and *from* cold heart."

391. " ——————*Certain horse*
" *Of my cousin Vernon's,*" &c.

This line sets out discordantly; the particle " of" might be dismissed—

" ——————Certain horse:
" My cousin Vernon's."

" *That not a horse,*" &c.

" That," as in other places for " so that."

392. " *Such bold hostility.*"

We might read, without the hypermeter,

" You conjure, &c.
" Hostility," &c.

394. " *The more and less.*"

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I believe, with Mr. M. Mason, that this should be,

" *They* more and less."

i. e. They, in greater and smaller numbers.—Yet we find, in Macbeth,

" And more and less have given him the revolt."

395. " ——*To be encag'd in Wales.*"

" Engage," the old reading, ought, certainly, as Mr. Douce remarks, to be retained; " encag'd" exhibits an image not proper to the subject.

396. " *Into his title, the which we find.*"

This imperfect line might easily be repaired:

" Into his title, which we find *to be*
" Too indirect," &c.

SCENE IV.

" *With winged haste, to the lord Mareshal.*"

Unless " Mareshal" be uttered as a trisyllable, a word is wanting: we might add " Mowbray."

397. " *But there is Mordake Vernon and Lord Harry Percy.*"

" Harry" should be omitted, as not only burthensome to the measure, but injurious to Percy's distinction.

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ACT V. SCENE I.

400. "*Hear me, my liege.*"

This useless hemistic should be omitted, or we might read,

"My liege, for me, I could be well content."

"*You have not sought for it! how comes it, then.*"

We might read harmoniously:

"You have not sought it! *say*, how comes it, then."

Mr. Steevens introduces *for* into the text after "sought," but that does not so well accord with the words of the king's question.

402. "*As that ungentle gull, the cuckoo's bird.*"

According to the general meaning of gull, as metaphorically applied, the "sparrow" is the "gull" here.

"*That ungentle gull,*" &c.

"Gull" is used in this place as "cur" is when a "dog" is spoken of contemptuously.

B. STRUTT.

404. "*Shall pay full dearly for this encounter.*"

Here again a word is wanting: perhaps,

"——For this *day's* encounter."

405. "*So tell your cousin, and bring me word.*"

We should read:

"——*Go* and bring me word."

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SCENE II.

408. "*Here comes your cousin.*"

This hemistic might find accommodation in the context:

"Here comes your cousin."
Hots. "————My uncle is return'd,
"Deliver up Lord Westmoreland—what news?"

"*Lord Douglas, go you and tell him so.*"

It is much easier to suppose that a particle has been lost or omitted here, as in numerous instances besides, than to agree with Mr. Malone in making "Douglas" a trisyllable: Theobald rightly reads:

"Lord Douglas go you *then* and tell him so."

409. "*Did you beg any? God forbid!*"

Again a word must be supplied:

"Did you beg any? *marry*, God forbid."

411. "————*Any prince, so wild, a liberty.*"

This, the reading of the quarto, I believe, is right: he who would give "harlotry" for "harlot" would not scruple to give "liberty" for "libertine."

"*Better consider what you have to do,*
"*Than I, that have not well the gift of tongue,*
"*Can lift your blood up with persuasion.*"

It is fitter, now, that ye yourselves consider well the importance of your duty, than that I, who am no orator, should strive to animate you by harangue. This appears to be the sense, but the construction is defective; the conjunction

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" than" is incompetent to maintain the due relation between the latter and the foregoing parts of the sentence.

412. " *My lord, here are letters for you.*"

We might read,

Mess. " Letters, my lord."
Hots. " I cannot read them now."

" ——*The time of life is short,*
" *To spend that shortness basely, were too long.*"

Concord requires the relative " it:"

" To spend that shortness basely 'twere too long."

i. e. The short time of life were too long.

SCENE III.

413. " ——*Some tell me that thou art a king.*"

Surely it should be " the king."

" *They tell thee true.*"

I suppose the remainder of this line was carelessly omitted by the transcriber: it might have run thus:

" *Douglas,* they tell thee true, *for so I am.*"

414. " *Lord Stafford's death.*"

This hemistic is natural from the interruption of the combat.

" *I never had triúmph'd upon a Scot.*"

This, which appears to be the proper accentuation of the verb, occurs elswhere, as in the next scene of this play.

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"*I know this face full well.*"

"Full well" should be omitted:

Hots. "Where?"
Doug. "———Here."
Hots. "This Douglas! no, I know this face;
"A gallant knight," &c.

"*Why didst thou tell me that thou wert a king.*"

"Wert" should be "wast."

SCENE IV.

"*I pr'ythee,*
"*Harry, withdraw thyself.*"

To the editor I would say, here, "Withdraw, *I pr'ythee.*"

"*And rebels' arms triúmph in massacres.*"

And Milton, also, accents it in the same manner:

"Who now triúmphs and in the excess of joy."

"———*I will do so,*
"*My lord of Westmoreland.*"

The hemistic here, and the awkward repetition in Westmoreland's speech might be avoided thus:

"I will do so—my lord of Westmoreland,
"Lead him tŏ his tent."
West. "———I will; come on, my lord."

(Douglas flieth.)

The making Douglas, who never fled before, now flee from the Prince of Wales, seems to be with a view to Hector's flight at the approach of

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Achilles, and appears equally liable to the censure which the Greek poet has perhaps justly incurred upon that score.

(Douglas fleeth.)

To flee, in the days of ancient heroism, was less disgraceful (however paradoxical it may seem) than later times have made it; but Shakspeare had traditional authority, as appears by Holingshead's Chronicle, for the flight of Douglas, and the disastrous circumstance which attended it, and which the poet intimates at the close of the drama; and is it not probable that Homer was authorised in the same manner?

CAPEL LOFFT.

422. *Cheerly, my lord; how fares your grace.*"

This line wants a foot; perhaps it ran,

" *Now* cheerly, *good* my lord! how fares your Grace?

" *Stay, and breathe a while.*"

More mutilation; perhaps we might supply,

" Stay, *Harry, yet, forbear* and breathe awhile."

423. " ——*I might have let alone*
" *The insulting hand of Douglas over you.*"

The prince "might have let alone" this display of his affection, which had already been acknowledged.

" ————*Think not, Percy,*
" *To share with me in glory any more.*"

But heretofore the glory was altogether Percy's.

429. " *If a lie may do thee grace,*
" *I'll gild it with the happiest terms I have.*"

The Prince treated his rival with [illegible]

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The Prince, indeed, is generally not very tenacious of veracity, but his accommodation, in this instance, is unnatural.

SCENE V.

430. "*Had been alive this hour.*"

Something has been lost; perhaps like this:

"————————And many a creature else,
"*Now stiff in death,* had been alive this hour.

"*How goes the field?*"

This is a strange question here: from the prince's words, the king might be enquiring about Douglas.—It is in vain to think of supplying the genuine words in such a case, but they might be to this effect:

"Where is that fierce insurgent of the North?"

But, indeed, as the hemistic or the question is wholly useless, it is most probably interpolated.

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SECOND PART OF

KING HENRY IV.

ACT I. SCENE I.

9. " ——————*Every minute now*
" *Should be the father of some stratagem.*"

I cannot see any occasion for annexing to " stratagem," either here or in the instances quoted by Mr. M. Mason, from K. Henry VI. a meaning different from the obvious one, device, contrivance, to oppose or prevent the enemy.

12. " *He seem'd, in running, to devour the way.*"

Besides the instances quoted by the editors, of similar expressions, the writer of the work called Ossian's Poems says,

" He consumed the battle in his rage."
Carric Thura.

15. " *That what he fear'd is chanced. Yet speak, Morton.*"

The prosody requires a transposition:

" ———Yet, Morton, speak."

" *Tell thou thy earl,*" &c.

The quarto, 1600, reads " an earle."

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15. "*Yet, for all this, say not that Percy's dead.*"

Dr. Johnson would give this line to the Lord Bardolph, and the conclusion of the speech to Morton; but, surely, without necessity or improvement: the contradictions which the change is meant to remove are well suited to the distraction of the speaker's mind.

16. "———*If he be slain, say so.*"

"Say so" was added by the folio editors, and something, certainly, was wanting; perhaps this supplement may be better:

"———If he be slain, *indeed.*"

"*Remember'd knolling.*"

Remembered as knolling:—there should be a comma after "remember'd."

17. "———*Then*———
"*Douglas*——*did grace the shame*
"*Of those that turn'd their backs.*"

This is beautifully expressed.

18. "———*These news,*
"*Having been well, that would have made me sick.*"

A slight transposition seems necessary here:

"That would, having been well, have made me sick."

20. "*And darkness be the burier of the dead.*"

The latter part of Dr. Johnson's remark on this passage is, I believe, the true expression of the poet's meaning, and seems necessary to the magnificence of the idea.

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23. "*Turns insurrection to religion.*"

"Religion," here, is of equal length with "insurrection;" but the instances are endless of the poet's lengthening or contracting the sound of vowels to suit the metre.

"———*Doth enlarge his rising.*"

Doth increase the band of insurgents.

SCENE II.

35. "*I am the fellow with the great belly, and he my dog.*"

Dr. Johnson says he does not understand the joke; he knows that dogs sometimes lead the blind, but asks, Why should a dog lead the fat? Dr. Farmer answers, "If the fellow's great belly prevented him from seeing his way, he would want a dog as well as the blind man." But this reply is by no means satisfactory; the definite article repeated in "the" man, and "the" great belly, seems to denote a reference to some well-known object at that time.

37. "*Your wit single.*"

"Single," perhaps, means unique: I imagine the chief justice designs an emphatic compliment to Falstaff's wit; he depreciates every other quality, and, by saying "your wit is single," means, your wit is the *only* thing that you can fairly boast of: yet single may mean small, as Mr. Steevens explains.

42. "*I will turn diseases to commodity.*"

"Commodity," as Mr. Steevens says, is gain, profit, sordid advantage: thus Faulconbridge, having dilated this sense of the word in King John, concludes:

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" Since kings break faith upon commodity,
" Gain be my lord, for I will worship thee."

SCENE III.

43. " *Eating the air on promise of supply.*"

Hamlet says,

" I eat the air, promise-cramm'd."

44. *Hast.* " ——*It never yet did hurt*
" *To lay down likelihoods,*" &c.
Bard. " *Yes, in this present quality of war,*
" *Indeed, the instant action (a cause on foot)*
" *Lives so in hope, as in an early spring,*
" *We see the appearing buds, which, to prove fruit,*
" *Hope gives not so much warrant as despair,*
" *That frosts will bite them.*"

There is no harm, says Hastings, in taking probabilities into reckoning: yes, cries Bardolph, in the present condition of things, there is; hope, or a flattering calculation, as our cause stands, (in the instant action) is likely to deceive us, and our prospect of success is no more to be relied on than the premature promise of a spring which, to an experienced mind, suggests the likelihood of abortion, rather than of abundance.

Bardolph's speech to " We fortify in paper," is not in the quarto.

46. " *And waste for churlish winter's tyranny.*"

In As You Like It, we find:

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" And churlish chiding of the winter's wind."

47. " *And come against us in full puissance.*"

" Puissance" is occasionally a dissyllable and a trisyllable, as in line 487:

" Upon the powĕr and puissance of the king."

And again:

" Have of their puissance made a little taste."

Yet, in these instances, the fluency of the vowels would admit of the distinct sounds.

48. " *And being now trimm'd in thine own desires.*"

Upon this line, Mr. Malone says, the last word is a *trisyllable;* but let us see what sort of metre such a trisyllable would here produce; first of all, " being" must become, what certainly it can be, a monosyllable, as thus (if it were necessary so to read):

" And beĭng now trim'm'd out in thine own desires."

But, according to Mr. Malone's arrangement, we must read desi-*res* or desi-*ers*:

" And beĭng now trim'm'd in thine own desi-rés."

ACT II. SCENE I.

52. *I'll tickle your catastrophe.*"

I'll whip your breech, make your *latter-end* smart or itch.

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SCENE II.

61. "*A prince should not be so loosely studied, as to remember so weak a composition.*"

"Studied," in this sense, is a word adopted from the stage; it occurs again in Macbeth:

"———He died like one
"That had been studied in his death."

68. "*I will steep his letter in sack, and make him eat it.*"

The dose with which Poins threatens the knight was actually administered, and without any sack to relish it, in Ireland, where a gentleman, who conceived himself slandered in a newspaper, made the editor swallow one whole copy of the print.

"*Repent at idle times.*"

i. e. At your leisure, when you have nothing else to do: King Lear says, to his ungrateful daughter Goneril,

"Mend when thou canst *be better at thy leisure.*"

70. "*This Doll Tear-sheet should be some road.*"

Poins. "*I warrant you, as common as the way between St. Albans and London.*"

Thus in Cymbeline, a prostitute is described:

"———With lips as common as the stairs,
"That mount the capitol."

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SCENE III.

72. " ———— *He was, indeed, the glass*
" *Wherein the noble youth did dress themselves.*"

And again:

" In speech, in gait, in diet, and affections,
" He was the mark and glass, copy and book
" That fashion'd others."

The same figure occurs in Hamlet:

" The courtier's, soldier's, scholar's eye, tongue, sword,
" The glass of fashion and the mould of form,
" The observ'd of all observers."

" *He had no legs that practis'd not his gait.*"

This phraseology is a-kin to

" Steps me a little higher than his word."

73. " *Speaking thick, which nature made his blemish,*
" *Became the accents of the valiant;*
" *For those that could speak low, and tardily.*"

" Thick," in the preceding sentence, must signify something more than " quick," and imply, also, that Hotspur spoke in a high or shrill key, or else for " low," we must merely understand " slow."

" *Second to none, unseconded by you.*"

I wish this line, which seems to have been introduced merely for the sake of a worthless jingle, were omitted.

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SCENE IV.

99. "*Thou little tidy Bartholomew boar-pig.*"

"Tidy," says Mr. Reed, means only *fat;* but in this place it would better mean *lean*, or, indeed, any thing else than fat, as Tearsheet's language is evidently irony. Tidy is at this day, in Yorkshire and in Ireland, a current word for "neat," "compact," "succinct;"—it also implies minute cleanliness.

102. "*Breeds no bait with telling of discreet stories.*"

Telling discreet stories, I suppose, means, giving lessons of prudential conduct and behaviour, as if it had been said—"There is too much levity in his discourse to occasion strife."

109. "*Answer, thou dead elm, answer.*"

I know not the fitness of this allusion.

ACT III. SCENE I.

112. "*Are at this hour asleep!—Sleep, gentle sleep.*"

The repetition of the tragical O! as it stands in the old copy, was undoubtedly, as Mr. Steevens remarks, an intrusion of somebody's: so likewise must have been that of "sleep," in the second instance. The line should stand thus:

"Are at this hour asleep!—O gentle sleep."

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113. " ——— *Of the great,*
" ——— *Costly state.*"

I wish this accidental and unpleasant rhyme had not occurred; it might be avoided, by reading, instead of " state," " pride."

" ——— *In the slippery clouds.*"

I must prefer " shrowds," here, to " clouds," and, notwithstanding the instances produced by Mr. Steevens, to shew that " shrowds" sometimes is the same as " clouds," I cannot be reconciled to slippery clouds, nor to the kind of tempest or kind of poetry which would *hang waves in the clouds*, at all, though they might, in some inflated and ambitious moments, aspire to *kiss* or *touch* the clouds.

" ——— *In the slippery clouds,*" &c.

Shakspeare's idea of a tempest hanging the waves in the shrowds (says Heron) was certainly strong enough, without his annotators pushing it to bombast. Mr. Steevens must have a bold heart, and certainly deserves to be made an admiral, for his notion that a tempest, which hangs waves in the top shrowds of a vessel, is a moderate tempest. Pray do turn poet, Mr. Steevens, and give us an immoderate tempest by all means, that we may know what it is to joke and to be in earnest. I prefer *shrowds* to clouds.

LORD CHEDWORTH.

114. " *That, with the hurly, death itself awakes.*"

Insomuch that death awakes, &c.

116. " *Is it good morrow, lords?*"

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The word " good," here, is a careless intrusion of the transcriber. Warwick salutes the king:

" Many good morrows to your majesty."
King. " Is't morrow, lords?"
War. " 'Tis one o'clock, and past."

119. " *The happiest youth,—viewing his progress through,*
" *What perils past, what crosses to ensue—*
" *Would shut the book, and sit him down and die.*"

If a youth, whose pre-ordained course of life were the happiest that a mortal could experience, should be permitted to contemplate, by anticipation, its progress, he would pause in the midst of his visionary career, and, reflecting on the numerous evils and vexations *foregone*, and *to come*, would shut the book in despair, and die at once. See Paradise Lost, Book 11:

" Better end here unborn: why is life given
" To be thus wrested from us? rather why
" Obtruded on us thus, who, if we knew
" What we receive, would either not accept
" Life offer'd, or soon beg to lay it down,
" Glad to be so dismiss'd in peace."

" *Would shut the book, and sit him down and die.*"

The author of Douglas seems to have had this passage in his mind, when he wrote the following lines:

" O had I died when my lov'd husband fell;
" Had some good angel op'd to me the book
" Of Providence, and let me read my life,
" My heart had broke when I beheld the scene

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" Of ills which one by one I have endur'd."
LORD CHEDWORTH.

120. " *And, by the necessary form of this.*"

" This," I think, refers to the " hatch and brood of time," the necessary deduction of similar effects from similar causes.

121. " ——— *It cannot be, my lord.*"

My lord is evidently a careless interpolation.

" *A certain instance that Glendŏwer is dead.*"

But in the first part of this play we find:

" As Owen Gléndŏwer for an enemy."

SCENE II.

137. " *She never could away with me.*"

Away-with. This phrase appears to agree exactly with one in modern colloquial use—*put-up-with—i. e. tolerate, bear.*

152. " *You might have truss'd him, and all his apparel, into an eel-skin.*"

This appears to support Sir T. Hanmer's emendation, in the first part of this play—*eel-skin*, for *elf-skin.*

ACT IV. SCENE I.

154. " *'Tis Gaultree forest, an't please your grace.*"

The latter part of this speech, " an't please

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your grace," which is quite useless, and spoils the metre, should be omitted.

157. " ——— *You, lord archbishop,* ———
" *Whose white investments figure innocence.*

I do not agree with Mr. Tollet, in supposing that the theatrical archbishop should be habited in his rocket. Westmoreland refers to what was the proper habit of his office, not to what he then had on. He should be in armour: he is afterwards called by Lancaster an *iron man.* I know it may be urged that Lancaster there speaks metaphorically; but, on considering all that is said, I think the archbishop ought to appear on the stage in armour. See, too, Mr. Steevens's note on *iron man,* from Holinshead, page 170.

LORD CHEDWORTH.

157. " *Turning your books to graves, your ink to blood,*
" *Your pens to lances; and your tongue divine*
" *To a loud trumpet, and a point of war.*"

Some lines resembling these in thought and expression, we find in King John, Act 5:

" ——— Your own ladies, and pale-vizag'd maids,
" Their thimbles into armed gauntlets change;
" Their needles to lances, and their gentle hearts
" To fierce and bloody inclination."

" Graves," I am persuaded, should be, as Mr. Steevens has suggested, " greaves."

161. " *My brother general, the commonwealth,*
" *To brother born an household cruelty,*
" *I make my quarrel in particular.*"

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The attempts to explain this passage have been hitherto abortive. The best I can do with it is this. Westmoreland had asked the archbishop what he complained of? "General (replies the bishop) the common-wealth, my brother general, (*i. e.* general brother) become, as it is, by misrule, a household cruelty to its brothers born, I make my special cause of quarrel."

165. "*Our battle is more full of names than yours.*"

"Names," for men of eminence and title.

166. "*To us, and to our purposes, consign'd.*"

Confin'd, the old reading, I believe right—executed with a strict conformity to our intentions.

SCENE II.

177. "*Heaven, and not we, hath safely fought to-day.*"

The ascribing thus the success of the grossest treachery to the influence of heaven, howsoever it may shock the mere moralist, is perfectly pious and orthodox.

SCENE III.

185. "——— *This little kingdom, man.*"

Thus in King John, Act 4, 395:

"——— In the body of this fleshly land,
"This kingdom," &c.

And in Julius Cæsar, Act 2:

"——— The state of man,
"Like to a little kingdom, &c.

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SCENE IV.

196. "*The seasons change their manners, as the year*
"*Had found some months asleep, and leap'd them over.*"

N. Lee, describing a similar disorder of the Seasons, says:

"——— Blind winter meets the summer
"In the mid-way, and knowing not his livery,
"Hath driven him headlong back." *Œdipus.*

209. "——— *All thy friends, which thou must make thy friends.*"

i. e. I believe, all those capable or likely to assist you, and whom it is incumbent on you to conciliate and attach to your cause.

Mr. Seymour, thus explains this passage:— "All those capable or likely to assist you, and whom it is incumbent on you to conciliate and attach to your cause." If this be the true explanation, (which I am rather inclined to think) Mr. Tyrwhitt's emendation is inadmissible.

LORD CHEDWORTH.

ACT V. SCENE I.

214. "*William Cook.*"

It may be true, that, anciently, the lower orders of the people had no surnames; but this comment of Mr. Steevens's does not tend to

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prove it, and, indeed, might well be spared.—"The note upon William Cook (says Heron) is in the true antiquarian style, and as such I leave it. Coke, I have no doubt, was a proper name, as well as Canning." By "William Cook," Shallow certainly means William, the cook. Of this I should have thought no one would have doubted. LORD CHEDWORTH.

SCENE II.

221. "——— *Never shall you see, that I will beg*
"*A ragged and forestall'd remission.*"

I take the plain meaning to be—never will I descend to the meanness of asking pardon for an act, the commission of which must, in every impartial and honest mind, be *already* justified.—Forestall'd, for anticipated, is in current use at this day.

223. "——— *Was this easy?*"

Was this tolerable? easily to be borne, or passed-by: as in Second Part of King Henry, Act 3:

"These faults are easy."——

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KING HENRY V.

CHORUS.

273. "*O, for a muse of fire, that would ascend*
"*The brightest heaven of invention,*" &c.

I cannot, with Dr. Warburton, suppose that there is here any reference to the doctrine of the Peripatetics, or, with Dr. Johnson, to the nature or quality of fire: it seems to be nothing more than the expression of a wish to be inspired with poetic ardour, equal to the sublimity of the theme; just as Milton invokes the heavenly muse's aid to his

"——— Adventurous song,
"That with no middle flight intends to soar
"Above th' Aonian mount."

276. "*Into a thousand parts divide one man.*"

Let every thing we shew be regarded as miniature; in order to extend your ideas to any thing like the reality, let each man before you be supposed to be a thousand.

ACT I. SCENE I.

281. "*The courses of his youth promis'd it not.*
"*The breath no sooner left his father's body,*

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" *But that his wildness, mortified in him,*
" *Seem'd to die too.*"——

Somewhat of this thought we find in Milton's History of Britain, p. 11, folio ed.

" Who thenceforth, vice itself dissolving in him, and forgetting her firmest hold, with the admiration of a deed so heroic——"

" *The courses of his youth,*" &c.

The character of Henry V. reminds us of what Tacitus says of Titus:—*Lætam voluptatibus adolescentiam egit, suo quam Patris Imperio modestior. Hist. II.* 2. LORD CHEDWORTH.

283. " —— *Unloose.*"

" Unloose," for " untie," or " make loose," occurs in King Lear—" Cut the holy cords in twain, too intrinsicate to unloose"—and appears to be a corruption from " enloose."

284. " —— *Grew like the summer grass,*" &c.

This brings to our recollection, from Virgil—

" *Non liquidi gregibus fontes, non gramina desunt*
" *Et quantum longis carpent armenta diebus*
" *Exigua tantum gelidus ros nocte reponet.*"—*Georg. II.* 200. LORD CHEDWORTH.

SCENE II.

295. " *Stand for your own.*"——

Contend, be resolute for your own; as in King Henry IV. First Part:—" Thou com'st not of the

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blood royal, if thou darest not stand for ten shillings."

"——— *Cold for action!*"

i. e. For want-of action, or waiting-for action. It is an odd expression. "For inaction," *i. e.* by reason of inaction, would be more intelligible.

303. "*They have a king*, &c."——

The sovereign bee is called the *queen*, but king is put generally here for one exercising the supreme authority, and so the word is used by Lord Verulam:—"Ferdinando and Isabella, kings of Spain."

Historie of the Raigne of King Henry the Seuenth. Edit. 1629.

305. "*Delivering o'er to executors pale.*"

The accent, as it here rests upon "éxĕcutors," seems intended to distinguish it from exécŭtors, the agents of a testator, as the word stands in the fourth act of this play:

"And their exécŭtors, the knavish crows."

306. "*Without defeat.*"———

"Defect," the word in the quarto, is, perhaps, the right one:—"Without defect or inefficiency, on account of the difference of their operations.

"*Not worship'd with a waxen epitaph.*"

A "waxen epitaph," I believe, means merely a monumental record; even that "frail memorial" shall be wanting. Henry's ambition, which grasped at a more durable renown than sculpture or heraldry could confer, "*monumentum ære perennius*," would contemplate the perishable sub-

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stance of even brass or marble, as only wax or paper.

310. "*How he comes o'er us,*" &c.

How he banters us. The phrase, in low language, is not obsolete.

311. "——— *Living hence.*"

Dr. Warburton appears to be right in his conception of this passage. "I never valued (says the king) this petty possession, England; my mind was always bent on France, which I considered as my home, and proper seat of empire; and, regarding myself here only as a visitor, I scrupled not to lay-aside my formal grandeur, and to indulge, without restraint, in levity and amusements."

ACT II.

CHORUS.

316. "*And by their hands the grace of kings must die.*"

I cannot recognise the absence of meaning that Dr. Johnson complains of in these lines:—the chorus tells us, "the conspirators are bribed by France, and that, by their hands, if hell hold its purpose, the king must die before he take-ship, and at Southampton."—"Have a little patience, (proceeds the chorus) and make due allowance for the violent changes of time and place which we are forced to use in the conduct of this play. Suppose the price of treason to have been

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paid, the plan of execution agreed upon, and the king having set off from London—and now imagine the scene to be at Southampton."

SCENE I.

320. " ——— *It will toast cheese.*"

Butler, I believe, remembered Nym's sword, in his description of Hudibras's dagger:

" It would scrape trenchers, or chip bread,
" Toast cheese and bacon; tho' it were
" To bait a mouse-trap, 'twould not care."

LORD CHEDWORTH.

" *When I cannot live any longer, I will do as I may.*"

Mr. M. Mason would read " die as I may:" but he seems to forget the language and character of Nym, whose idiom is that in the text.

326. " *Thy nasty mouth!*"———

" Messful," the word in the quarto, is, I believe, right, according to Pistol's phraseology: " *Thy glutton's mouth*, which contains at once as much as would make a meal or *mess* for a moderate feeder."

SCENE II.

337. " ——— *Devils, that suggest.*"

" Suggest" is " prompt," " instigate," as in Othello:

" When devils do their blackest sins put on,
" They do suggest at first, with heavenly shews."

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" ——— *Temper'd thee.*"

Made thee fit to be wrought-upon; fit to receive the designed impression. The allusion seems to be to the act of softening wax. N. Lee, in the Massacre of Paris, writes:

" See how she tempers him between her fingers."

338. " *O how hast thou with jealousy infected*
" *The sweetness of affiance!*"

" Jealousy," here, is *doubt, suspicion.* A similar sentiment occurs in Much Ado About Nothing:

" For thee I lock-up all the gates of love,
" And on my eyelids shall *conjecture* hang,
" To turn all thoughts of beauty into harm,
" And never shall it more be gracious."

ACT III. SCENE II.

372. " ——— *Be merciful, great duke.*"

Great duke, I believe, is no more than a fanciful compellation of Pistol's. The pains which some of the editors take to translate Pistol's bombast into sober sense, appears to me very curious. LORD CHEDWORTH.

" *Be merciful, great duke, to men of mould!*"

i. e. Says Dr. Johnson, to *men of earth, poor mortal men.* To this explanation, I believe, the above remark of Lord Chedworth's will apply. Pistol's accuracy of language was not equal to

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Dr. Johnson's; and by men of mould, I suppose he only meant "men of condition, men of that superior stamp which Pistol would assume."

SCENE III.

379. "*As send precepts to the Leviathan.*"

This accentuation of precépts is quite obsolete, if it ever prevailed; the word, in its forensic, as well as moral sense, having the accent on the first syllable.

"——— *Deadly murder.*"

Shakspeare seldom wastes an epithet; "deadly" is, indeed, a strong word, but applied to murder, it is superfluous. The quarto does not exhibit the passage at all: but what says the copy of the best subsequent authority? The first folio reads "headly;" and does not this, with the bare extrusion of a careless letter, supply the true sense, "heady murder," the impetuous and ungovernable havoc of soldiers in a storm. Thus in King Henry IV. Lady Percy talks of "the tumult of *a heady fight.*" I find now that this became Mr. Steevens's opinion.

SCENE VI.

404. "*Who, when they were in health,*
"*I thought,*" &c.

This is a broken sentence, and should so be pointed:

"Who, when they were in health——
"I thought," &c.

The quarto reads, I think with advantage, "heart."

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ACT IV.

CHORUS.

417. "*From camp to camp, through the foul womb of night,*
"*The hum of either army stilly sounds,*" &c.

A picture much resembling this of the French and English encampments is exhibited by Tacitus when he is describing the condition of the Roman army in Germany under Cæcina, and that of the Barbarians under Arminius: "*Nox per diversa inquies, cum barbari festis epulis, læto cantu, aut truci sonore subjecta vallium ac resultantis saltus complerent: apud Romanos invalidi ignes interruptæ voces, atque ipsi passim adjacerent vallo, oberrarent tentoriis, insomnes magis quám pervigiles.* *Ann. Lib. I.*

SCENE I.

435. "———*Let us our lives, our souls,*
"*Our debts, our careful wives, our children, and*
"*Our sins lay on the king;—we must bear all.*"

This sentiment seems to have been borrowed by Milton:

"———————A crown,
"Golden in shew——brings——
"Dangers to him who wears the diadem,
"When on his shoulders each man's burthen lies."
Paradise Regained B. II.

437. "——*With a body fill'd and vacant mind.*"

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Lee seems to have had this passage in his thoughts when he wrote the following lines in Theodosius:

" We'll fly to some far distant lonely village,
" Forget our former state, and breed with slaves,
" *Sweat in the eye of day,* and when night comes,
" *With bodies coarsely fill'd and vacant souls,*
" Sleep like the labour'd hinds, and never think."

LORD CHEDWORTH.

SCENE II.

445. " ——*Each naked curtle-ax*——
" *That our French gallants shall to-day draw out,*
" *And sheath for lack of sport.*"

The same thought occurred before:

" And sheath'd their swords for lack of argument."

The destruction made by the sword, too, is also, in another place, called sport: Hotspur says,

" ————O, let the hours be short,
" Till fields and blows and groans applaud our sport."

SCENE III.

454. " *Rather proclaim it, Westmoreland, through my host.*"

The quarto, in which this speech is addressed to Warwick, reads,

" Rather proclaime it presently through our camp."

454. " ——*He, which hath no stomach to this fight.*"

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The quarto:

"He *that* hath," &c.

"*He that hath no stomach to this fight,*
"*Let him depart, his passport shall be made.*"

(Quarto, *drawne.*) This liberal sentiment occurs in Warner's Albion's England:

"I graunt that part of vs are fled and linked to the foe,
"And glad I am our armie is of traitors cleared so;
"Yea, pardon hath he to depart that stayeth malcontent;
"I prize the mind aboue the man, like zeal hath like euent."

SCENE VII.

483. "————*Know'st thou not*
"*That I have fin'd these bones of mine for ransome.*"

This expression of *fining the bones for ransom*, I do not understand; none of the commentators has attempted to explain it; probably because they all thought it too plain to need explanation: I cannot, however help adverting to a just remark of Mr. Wakefield's: "*Nimis omnes proni sumus dissimulare, atque silentio prætervehi, quæ sunt supra nostrum acumen posita.*"

Vide Wakefield's Note on Lucretius Lib. I. V. 89. LORD CHEDWORTH.

The best explanation I can offer of *fin'd* is, committed, dedicated, pledged; taxed, perhaps, would not have been obscure.

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ACT V.

CHORUS.

496. "*Toward Calais: grant him there; there seen.*"

Some word, such as Mr. Steevens has offered, is necessary for the metre; toward cannot be a dissyllable without throwing the accent upon the second syllable of the word following—Căláis; neither can the adverb *there*, by any utterance that will be admitted, support the quantity of two syllables.

498. "*As, by a lower but by loving likelihood.*"

This line, as it stands, is a foot too long; the second *by* should be ejected, and then, by contracting the sound of lower, we shall have the just measure:

"As by a lowĕr but loving likelihood."

At present we have an alexandrine instead of a quintameter:

"As by a lówér, but—by loving likelihood."

SCENE II.

508. "———*Her husbandry doth lie on heaps,*
"*Corrupting in its own fertility.*"

Milton has copied this in Comus:

"————Nature—would be—
"——Surcharg'd with her own weight,
"And strangled with her waste fertility."

I could also omit the last "
& the metre would be more

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FIRST PART OF

KING HENRY VI.

There was no quarto publication of this play, which first appeared in the folio of Hemings and Condell: that Dr. Johnson should assert, in his remarks on it, "the diction, the versification, and the figures are Shakspeare's," or that he and Mr. Steevens, or, indeed, any person but moderately acquainted with the compositions of our poet, could hesitate indignantly to reject it as a clumsy imposture, is, to me, surprising: if we except the simile of a circle in the water, in the 2d Scene, and the first speech of Mortimer in the Tower, (which yet I do not ascribe to Shakspeare,) there is not, I think, one scene, or hardly a line, which partakes at all of his manner. Dr. Johnson appears to have left this foundling at the door of our poet merely to get rid of an encumbrance, and because he could not tell who the true parent was, for he asks, "If we take these plays from Shakspeare, to whom shall they be given?" an argument, as Dr. Farmer remarks, at best, *ad ignorantiam*: but Mr. Malone has furnished the answer: to some of those who were muttering that "an upstart crow, beautified with our feathers, with his *tiger's head wrapt in a player's hide*, supposes he is as well able to bombast out a blank verse as the best of you; and being an absolute *Johannes Fac totum* is, in his own conceit, the

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only SHAKE-SCENE in a country," I repeat, to Lodge, Green, Peele, or Marlow; and to them, with as little scruple, I assign, not only Titus Andronicus, and Pericles, but all the applause that may be due to no inconsiderable portion of many other plays, which have hitherto been indiscriminately imputed to Shakspeare.

ACT I. SCENE I.

6. "*That have consented unto Henry's death.*"

Mr. Steevens's explanation of "consented" here (which I am persuaded is right) might, if it were wanting, receive support from a passage in the next speech but one—

"What, shall we curse the planets of mishap,
"That *plotted* thus our glory's overthrow?"—

and is among those numerous classical ideas which, as Mr. Malone has justly remarked, contribute to prove that this play is not the work of our poet.

8. "*He ne'er lift up his hand but conquered.*"

This is wrong construction: *he* is wanted between "but" and "conquered;" lift for lifted, the present for the past tense: Milton uses lift as the passive participle:

"With head up-lift above the waves."

"*He ne'er lift up,*" &c.

Lift was anciently used both as the past tense and the participle passive. *See John* xiii. 18.

LORD CHEDWORTH.

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11 "*What say'st thou, man, before dead Henry's corse?*
"*Speak softly; or the loss of those great towns*
"*Will make him burst his lead and rise from death.*"

But if a miracle, so "devoutly to be wish'd for," could be wrought by loud speech, why should Bedford desire the messenger to speak softly.

13. "*Having full scarce six thousand in his troop.*"

I believe there is a transposition here, and that we should read,

"Having scarce full six thousand," &c.

The passage quoted by Mr. Steevens from the Tempest is not parallel, "a full poor cell," is a cell, poor in the extreme; but "in the extreme scarcely" (for "*scarce*," here, is the adverb) is a mode of speech, I believe, so very *scarce* as to be no where else discoverable.

14. "*A Talbot! a Talbot! cried out amain.*"

We might obtain metre by reading:

"A Talbot! cried, a Talbot! out, amain."

SCENE II.

24. "*Otherwise I renounce all confidence.*"

A slight transposition would harmonise this line:

"I otherwise renounce," &c.

"*Out of a deal of old iron I chose forth.*"

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It is a waste of criticism, of time, and thought to remark upon the numerous wretched lines occurring in this play, but when Mr. Steevens chose to reform the prosody here, we might have expected something more like metre than this:

"Out of a deal of old iron I chose forth,"

in which, it is true, we may count ten syllables, but can only utter them in this manner:

"Oūt á dĕal óf ŏld īrŏn I chōse fōrth."

26. "*Glory is like a circle in the water,*
"*Which never ceaseth to enlarge itself,*
"*Till, by broad spreading, it disperse to nought.*
"*With Henry's death the English circle ends;*
"*Dispersed are the glories it included.*"

Glory, here, is evidently ambition.

SCENE III.

28. "*I am come to survey the tower this day.*"

This line can only be measured by the syllables:

"I ám come to-survey the tow'r this day."

Again, in the next scene:

"Who is there that knocks so imperiously?"

Which must be read:

"Who ís thĕre that knocks só imperiously?"

Who might perhaps read:

"I ăm come here to survey the tower this day."

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And:

"Who's there that so imperiously doth knock."

32. "*I'll canvas thee in thy broad Cardinal's hat.*"

I suspect a double meaning, which, after all, is not very well worth the search; I'll canvas thee may mean at once, I'll *sift* and expose thy villany, and, I'll have thee tossed in a *blanket* or sheet.

35. "*For I intend to have it ere long.*"

For the purpose of making up this defective line, I wonder we have not been told that we should read *ere* as a dissyllable.

LORD CHEDWORTH.

SCENE IV.

42. "*Salisbury, cheer thy spirit with this comfort;*
"*Thou shalt not die, whiles*"———

What comfort was Talbot going to propose? or what extent of life?

These words of Talbot's refer to the *fame* of Salisbury: "Thy *renoun* shall not die so long (he would say) as the story of this war shall exist."

B. STRUTT.

The metre might be mended:

"Cheer, Salisbury, thy spirit with this comfort."

SCENE V.

46 "*Or horse, or oxen, from the leopard.*"

"Leopard" a trisyllable.

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ACT II. SCENE I.

52. "*To quittance their deceit.*"

This verb occurs in K. Richard III, Act 3, 310:

"Your mere enforcement shall acquittance me."

54. "———*Unready.*"

"Unready" for unattired, undressed, is still a common expression in Ireland.

SCENE III.

60. "*Is this the Talbot so much fear'd abroad,*
"*That with his name the mothers still their babes?*"

In Camden's Remains, fifth impression, 1636, there is a quotation from Jan Sire de Jonville's Life of St. Lewis, referring to King Richard I. of England: "This prince was of such prowesse that he was more feared and redoubted amongst the Saracens than ever was any prince Christian, insomuch that whenas their little infants began to cry, their mothers would say, to make them hold their peace, *King Richard cometh and will have you;* and immediately the little children, hearing him named, would forbear crying," &c.

64. "*Taste of your wine,*" &c.

It seems not very consistent with discretion in Talbot thus to solicit a repast from one that had just been plotting his destruction; she who intended to hang him would not have scrupled to give him poison.

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SCENE IV.

65. "*Faith I have been a truant in the law,*
"*And never yet could frame my will to it,*
"*And therefore frame the law unto my will.*"

"*Et mihi res, non me rebus, submittere conor.*"
Hor. Ep. Lib. I. 19.
LORD CHEDWORTH.

66. "*Let him that is no coward, nor no flatterer.*"

This is correctly expressed, "nor" is not a reduplication of the negative sense, but the *conjunction* appropriate to negative position.

67. "*If I, my lord, for my opinion bleed,*
"*Opinion shall be surgeon to my hurt,*
"*And keep me on the side where still I am.*"

If, for my opinion, I must suffer, the consciousness of that opinion's being right shall compensate for the injury, and be an argument to fix and confirm my resolution.

72. "———*My faction.*"

"My party:" faction is often used without any idea of reproach.

81. "*Long after this, when Henry the Fifth.*"

We should read, here, Henry *nam'd* the Fifth, as in the next Act, page 94:

"Which in the time of Henry nam'd the Fifth."

And again, Act 4:

"God save King Henry, of that name the Sixth."

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ACT III. SCENE I.

86. "*If I were covetous, ambitious, or perverse.*"

Mr. Steevens's proposed reading,

"Were I covetous, ambitious, or perverse,"

would not mend the metre, though it reduces the redundance: perhaps we should read,

"Were I ambitious, covĕtous, or perverse."

87. "*This Rome shall remedy;*
"*——Roam thither, then.*"

To support the jingle here intended, "Rome" and "roam" must be pronounced alike.

88. "*Verdict.*"

Opinion simply.

89. "*This unaccustom'd fight.*"

"Unaccustom'd," here, is surely not, as Dr. Johnson explains, *unseemly, indecent*, but strange, extraordinary.

SCENE II.

100. "*I speak not to that railing Hecaté.*"

This correct accentuation of Hecate is singular, and may help to "thicken other proofs that demonstrate *not* thinly" the spuriousness of this play.

102. "*Gather we our forces out of hand.*"

i. e. Immediately.

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SCENE III.

105 " *Dismay not, princes, at this accident.*"
Dismay a verb neuter.

SCENE IV.

110. " *To do my duty to my sovereign.*"
" Sovereign" a trisyllable.

ACT IV. SCENE II.

126. " *Thy timorous soul.*"

But a minute before, the speaker, in the tautology of applause, had called Talbot " a man of an invincible, unconquered spirit.

SCENE III.

130. " *That ever-living man of memory.*"

" Memory" appears to signify " renown ;" yet it may be " that man of ever-living, or immortal memory."

SCENE V.

134. " ——— *If you love my mother,*
" *Dishonour not her honourable name,*
" *To make a bastard and a slave of me.*"

We meet with this thought in K. Henry V.

" Dishonour not your mothers; now attest
" That those whom ye call fathers did beget you."

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SCENE VII.

143. "*How the young whelp of Talbot's, raging wood.*"

I believe, for *wood,* we should read *brood.*

ACT V. SCENE III.

160. "*If thou wilt condescend to be my*"——
"——— *What?*"
"*His love.*"———

Mr. Steevens's correction appears necessary both to the sense and the metre; if the king loved her, she must be his love; *i. e.* the object of his love, without any condescension.

SCENE V.

174. "*So full replete.*"———

This is a strange pleonasm, yet, perhaps, not more justly exceptionable than the familiar one, "fill full;" "to fill," being of itself "to put-in all that can be contained."

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SECOND PART OF

KING HENRY VI.

ACT I. SCENE I.

186. " —— *I* —— *deliver up the queen*
" *To your most gracious hands, that are the* ***substance***
" *Of that great shadow I did represent.*"

Represent, here, may only signify " exhibit;" and so the sense is good: but I fear " *deputation*" is implied, and that consequently there is a confusion of ideas between the substance represented, and the shadow representing.

If *that*, in the second line, be the relative to the king implied, *are* should be *art;* but the quarto will direct us, perhaps, to a better reading:

" Unto your excellence, that art the substance," &c.

195. " *And common profit of his country !*"

The metre wants repairing: perhaps thus:

" *The good* and common profit of his country!"

" *Then let's make haste away, and look unto the main.*"

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The words *make haste* should be omitted, or else the reading of the quarto restored:

" Come sons away, and look unto the main."

SCENE II.

198. " *We'll both together lift our heads to heaven;*
" *And never more abase our sight so low,*
" *As to vouchsafe one glance unto the ground.*"

This thought is introduced in Julius Cæsar:

" ——— Young Ambition's ladder,
" To which the climber upward turns his face;
" But when he once attains the utmost round,
" He then unto the ladder turns his back,
" Looks in the clouds, scorning the base degrees
" By which he did ascend."

200. " *Whereas*" ———

for " where." In the third act we find " where" for " *whereas.*"

201, " ——— *Here's none but* thee, *and I.*"

" Thee" should be silently corrected in the text to " thou."

SCENE III.

206. *I would, the college of cardinals.*"

A syllable is wanting to the metre. We might read:

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" I would, the college, *now*, of cardinals."

207. " *And in her heart she scorns her poverty.*"

I suppose this is a typographical error, *her* (in the second instance) for *our*.

SCENE IV.

219. " ——— *That I had said and done !*"

i. e. O that I had said and done. It is optative.

220. " *False fiend, avoid !*"

Make a void, by removing yourself; or, as Oliver says to Orlando, " be nought." The word, in this neutral use, occurs in other places, as in Cymbeline :

" Thou basest thing, avoid,"

ACT II. SCENE I.

224. " ——— *Fain of climbing high.*'

There appears to be little need of explanation in this passage, and still less for supposing, as Mr. Steevens does, that *fain* has a meaning different from the obvious and common one, eagerly *desirous.*

227. " ——— *Thy two-hand sword.*"

The old English warriors used a large two-handed sword, not much unlike the present pinking iron. B. STRUTT.

Milton mentions a sword with

" Fell two-handed sway."

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229. "*Come to the king, and tell him what miracle.*"

It is not easy to decide who is the more censurable, the early transcriber, or the modern editor, for admitting into the text so clumsy, discordant, and useless a hypermeter as the word *him* makes here.

234. "*You made, in a day, my lord, whole towns to fly.*"

The gross violations of metre so often occurring in this play, and those other two which immediately precede and follow it, are less to be wondered at, than that the modern editors, so tenacious as they often seem to be of minute accuracy, should suffer such barbarism to continue. The present line might be read thus:

"You in a day, my lord, made whole towns fly."

237. "——— *Justice' equal scales,*
"*Whose beam stands sure, whose rightful cause prevails.*"

This appears to me one among very few instances in which Dr. Johnson's good sense and ingenuity descends to petty and absurd emendation. He would have the verbs *to stand* and *to prevail* in the optative mood:

"Whose beam stand sure! whose rightful cause prevail!"

But there can be no doubt the sense of the expression is *consequence, deduction;* the equal scales of Justice, whose beam is firm, and whose cause is sure *ultimately to prevail.*

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" ——— *Justice' equal scales,*
" *Whose beam stands sure, whose rightful cause prevails.*"

Whose rule of equity is stedfast, and who is sure to maintain it. There seems to be no need of Dr. Johnson's emendation.

LORD CHEDWORTH.

SCENE IV.

253. " *Mail'd up in shame.*"———

Covered, cased-up in disgrace, as with armour.

255. " *Entreat her not the worse.*"———

Treat her, use her not the worse, &c.

ACT III. SCENE I.

263. " ——— *These faults are easy.*"——

i. e. Tolerable to be endured quietly.

It is strange that Mr. Steevens should dissent here from Dr. Johnson's explanation of *easy*, and think, with Mr. Ritson, that it is put adverbially: we find the word used just in the present sense in Henry IV. Second Part, Act 5—*was this easy?*

267. " *Free lords.*"

Free is merely at liberty, unrestrained; as in Macbeth, Act 1:

" Let us speak our *free* hearts each to other."

271. " *It skills not greatly who impugns our doom.*"

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Perhaps *it requires not skill* to determine who are to be our opposers, since what we resolve upon cannot be counteracted. This is all I can do towards reconciling the expression. The sense intended seems merely—it matters not—it is of no moment. The phrase itself was common.

275. " ——— *Tedious snares.*" ———

" Tedious" seems to mean " embarrassing, vexatious, cumbrous."

" *John Cade of Ashford.*"

Something has been lost here. Perhaps, "*with a headlong crew.*"

SCENE II.

289. " *Oft have I seen a timely-parted ghost.*"

A timely-parted ghost is put to express a body from which the ghost or spirit had recently parted. I would read, with Dr. Johnson, *corse.*

297. " *Would curses kill.*" ———

Jaffier makes the same reflection in Venice Preserved:

" Curses stick not. Could I kill with cursing," &c.

299. " ——— *The seal,*
" *Through whom.*" ———

" Whom," for " which."

SCENE III.

306. " *Died he not in his bed? where should he die?*
" *Can I make men live?*" &c.

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Something like this we find in Macbeth:

"Thou canst not say I did it."

ACT IV. SCENE I.

318. "*Walter.*"———

To reconcile the terror which this name excites in Suffolk, with the caution he had received from the spirit, in the first act, we must suppose that the *l* in Walter was not usually sounded; and, indeed, in the quarto, the letter is omitted in the name, which is printed *Water*.

SCENE II.

324. "*We John Cade,*" &c.

Mr. Malone remarks rightly on Mr. Tyrwhitt's proposed transposition, to justify which, we must change the word "of" to "for."

SCENE VIII.

355. "*That you should leave me at the White Hart in Southwark.*"

I suspect that a conceit was here intended, referring at once to the sign of the inn, and to cowardice with a *white heart*.

SCENE IX.

361. "*For yet,*" &c.

Perhaps we should read:

"Or yet," &c.

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SCENE X.

367. "*And hang thee o'er my tomb,*" &c.

"Hang," perhaps, was meant imperatively or optatively, and addressed to the sword; in which case we must read "thou:" but I rather think, Mr. Malone is right, and that by "hang thee," we are to understand, "have thee hung."

ACT V. SCENE II.

389. "*As did Æneas old Anchises bear.*"

This allusion occurs in Julius Cæsar:

"As Æneas, our great ancestor,
"Did on his shoulders, from the flames of Troy,
"The old Anchises bear."

SCENE III.

394. "——— *A gallant in the brow of youth.*"

"The brow of youth" means, I believe, the countenance and complexion of youth, its forehead, openly-advanced front, "its bloom of lustihood." Thus in King Lear:

"Let it plant wrinkles in her brow of youth."

396. "*We have not got that which we have.*"

Thus in Cymbeline:

"Ye gentle gods, give me but this I have."

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THIRD PART OF

KING HENRY VI.

ACT I. SCENE I.

15. "*May that ground gape, and swallow me alive.*"

Otway has a similar imprecation in the Orphan:

"Gape, Hell, and swallow me to quick perdition."

19. "*Who can be patient in such extremes?*"

Patiént a trisyllable.

"*Seeing thou hast prov'd so unnatural a father.*"

This line, which appears, as it is set down, very inharmonious, may yet be uttered without harshness:

"Seeïng thou hast prōv'd sŏ unnátural a fáthĕr."

SCENE II.

31. "*Many a battle have I won in France,*
"*When as the enemy hath been ten to one.*"

Whenas is one word, and means at which time. *Vide* Note, Measure for Measure, Act 3, Scene 2, p. 98.

SCENE III.

32. "——— *Devouring paws.*"

"Devouring" stands here for destroying, and

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might perhaps warrant the substitution of the epithet "destroying" for "devouring," in that beautiful sonnet of our poet's, beginning with—

"Devouring time, blunt thou the lion's claws,
"And let the earth devour her own sweet brood."

SCENE IV.

41. "——— *Shook hands with death.*"

To shake hands is equivocal: it is at one time a token of separation, and at another, as here, a signal of meeting.

43. "*How could'st thou drain the life-blood of the child,*
"*And yet be seen to bear a woman's face?*"

This thought occurs in Titus Andronicus, and may favour the arguments advanced to shew that these plays were not originally the production of Shakspeare, but probably were written by the author of that tragedy:

"O Tamora! thou bear'st a woman's face."

See Note, p. 370.

ACT II. SCENE I.

47. "*I cannot joy, until I be resolv'd*
"*Where our right valiant father is become.*"

Become, in this locomotive sense, is used again in the fourth act:

"But, madam, where is Warwick then become?"

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48. "*Methinks, 'tis prize enough to be his son.*"

"Pride," as in the old quarto, is, I believe, the right word, which derives support from a similar expression in As You Like It, where Orlando exclaims—

"I am more proud to be Sir Rowland's son," &c.

52. "*Is kindling coals, that fire all my breast.*"

"Fire" being here, as in many other places, a dissyllable, should be so marked, according to the ancient orthography, "fier."

SCENE V.

81. "*How many make the hour full complete.*"

In this speech the word *hour* occurs seven times, and always as a dissyllable; but it ought so to be printed, *houer*, according to the old orthography.

ACT III. SCENE I.

104. "*Look, as I blow this feather from my face.*"

A feather, I suppose, worn in the cap of the speaker.

SCENE III.

118. "——— *A forlorn.*"

"Forlorn," a noun.

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This mode of speech, which I take to be a Gallicism, is very prevalent in the compositions of our modern novelists and play-wrights.

ACT IV. SCENE I.

143. ——— *Make prepare for war.*"

Prepare, a substantive.

SCENE VII.

162. " —— *Abodements must not now affright us.*"

Abodements, for bodements, omens. In Macbeth we meet with " sweet bodements."

ACT V. SCENE II.

181. " *My parks, my walks,*" &c.

Dr. Johnson, who censures this passage as diminishing the pathos of the foregoing lines, seemed once to believe it not improbable that dying men should think on such things; when, on Mr. Garrick shewing him his elegant villa and splendid furniture at Hampton, he observed, Ah! David, these are the things that make a death-bed terrible. LORD CHEDWORTH.

I cannot help regarding these celebrated words of Dr. Johnson as a striking instance of that capriciousness of sentiment, for the indulgence of which the solidity of his judgment is often sacrificed to the playfulness of his imagination, and a

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brilliant expression is imposed for a sound argument; indeed, the doctor, at intervals, appears to be, like Voltaire, regardless what he says, provided he can but say it well. It is not true that a death-bed derives its terrors from our meditating on the refinements and elegancies, any more than on the humbler comforts and accommodations which it may have been our lot to enjoy; they issue from a very different source, from the retrospect of a mispent life, operating on a mind, (perhaps not originally robust,) enfeebled by disease and perplexed by superstition, with just enough of religion to raise up frightful pictures of a future state, and without the fortitude and salutary habits of reflection that would have armed and prepared him for an event which he knew was inevitable: to such an unhappy mortal, indeed,

" The weariest and most loathed worldly life
" That ache, age, penury, imprisonment
" Can lay on nature, were a paradise
" To what he fears of death."

" ——— *Of all my lands,*
" *Is nothing left me but my body's length!*"

This is a favourite sentiment with the poet:

" Are all thy conquests, glories, triumphs, spoils,
" Shrunk to this little measure!" *Jul. Cæsar.*

" When that this body did contain a spirit,
" A kingdom for it was too small a bound;
" And now two paces of the vilest earth
" Is room enough." *K. Henry IV.*

" The very conveyance of his lands will hardly lie in that box." *Hamlet.*

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SCENE III.

185. " *I mean, my lords, those powers, that the queen*
" *Hath rais'd in Gallia, have arriv'd our coast.*"

" Arrive" has the same office assigned to it in Julius Cæsar:

" But ere we could arrive the point propos'd."

" Powers" a trisyllable.

SCENE IV.

189. " *Methinks, a woman of this valiant spirit*
" *Should, if a coward heard her speak these words,*
" *Infuse his breast with magnanimity.*"

Infuse, in this neuter sense, we find introduced in Julius Cæsar:

" —Heaven hath infus'd them with these spirits,
" To be the instruments," &c.

" ——*Did I but suspect a fearful man,*
" *He should have leave to go away betimes.*"

" *If any such be here, as God forbid,*
" *Let him depart.*"

The same magnanimous policy, a little extended, is displayed by Henry V.

" ——Wish not a man from England;
" Rather proclaim it, Westmoreland, throughout my host,
" That he who has no stomach to this fight,

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" May straight depart; his passport shall be made,
" And crowns for convoy put into his purse."

SCENE VI.

201. " *And yet, for all his wings, the fool was drown'd.*"

Fool, in this line, should be, I apprehend, fowl, according to the quarto, or perhaps a jingle may be intended, if those two words, in our author's time, were, as they are at present in Scotland and some northern parts of England, pronounced alike—the quarto reads:

" Why what a foole was that of Crete,
" That taught his sonne the office of a bird,
" And yet, for all that, the poore fowle was drown'd."

202. " *The night-crow.*"

I take to be the screech-owl.

203. " *The raven rook'd her on the chimney's top.*"

" Rook'd," I believe, means " perch'd gloomily;" " rooky" we meet with in Macbeth, where I am persuaded the sense is dark, lowering, overcast:—the word " rooky," as applied to the day, or the appearance of the heavens, is well understood in Norfolk, and means " a dark or gloomy day."

There has been much contention about the genuineness of the three Parts of Henry the Sixth, in which those compositions have not always been duly distinguished: Theobald says, generally,

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"Though there are several master-strokes in these three plays, which incontestibly betray the workmanship of Shakspeare, yet I am almost doubtful whether they were entirely of his writing." Dr. Warburton more decidedly condemns them, but unluckily omits to give his reasons at full. Dr. Farmer, indeed, proceeds further; and Mr. Malone is ingenious, argumentative, and perspicuous on the same side. I have only to add, though I believe, with Mr. Malone, that Shakspeare was not the original author of *The Contention of the Two Famous Houses*, &c. any more than of *The First Part of Henry the Sixth*, yet there appears to me a very material difference between the compositions in question.—Upon the play of Henry the Sixth, called by Hemings and Condel *The First Part*, I have already offered my opinion, that there is none of it Shakspeare's. The Quarto Plays, *The Contention*, &c. I estimate otherwise; they have unquestionably been altered, and materially improved in the folio; but the hand of Shakspeare is, I think, indelibly impressed upon many passages in *The Contention*, &c. I here agree thus far with Mr. Malone, that these two plays, as well as the first, were the work, originally, of some other author; of Green, Lodge, Peele, or Marlow, and that, by accident or device, some of the improvements of Shakspeare were introduced into the copy published by Millington. I believe, there is hardly any where to be found, in the versification of our poet, a line so constructed as this:

"And waste his subjects *for* to conquer France."

Yet the writer of these plays was so charmed with the grace of it, that he repeats it without end:

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" Alas! my lord, I am not able *for* to fight,"
" And charm the fiends *for* to obey your wills."
" To aide and helpe thee *for* to win thy right."
" ————Slice thy cursed heart
" *For* to revenge the murders thou hast done."
" To levy soldiers *for* to go with you."
" And shut the gates *for* to preserve the towne."
" And, hand to hand, enforce him *for* to yield."

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THE LIFE AND DEATH OF

KING RICHARD III.

ACT I. SCENE I.

269. "*Now is the winter of our discontent*
"*Made glorious summer,*" &c.

In the early quarto there is a hiatus between "of" and "discontent," by which it appears that a word has been lost, to supply which and fill up the metre, "our" has been feebly introduced. It is the suggestion of my ingenious friend Mr. Strutt that we should read, with the addition of but a single letter, *sour* discontent; this certainly gives point and vigour to the expression.

"————*This sun of York.*"

Here is a three-fold quibble, sun, the *luminary*, son, the *offspring*, and sun, the *armorial bearing* of the Duke of York.

272. "————*Dissembling nature.*"

"Dissembling nature," I believe, means, here, howsoever licentiously, nature combining or forming things disproportioned and dissimilar; this I find is Dr. Warburton's opinion.

274. "—*If King Edward be as true and just,*
"*As I am subtle,*" &c.

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i. e. Says Dr. Johnson, if Edward keep his word; but I question if this explanation be "true and just;" I rather think the sense is, if Edward attend as faithfully to the maintenance of his authority and the rigorous dispensation of justice, as I do to the practice of what forms my character.

275. "*That tempers him.*"

Mr. Malone appears to be not quite correct in his definition of "to temper;" it is not, I apprehend, *to fashion* or *mould*, but *to soften* or *make pliant, to prepare for the mould.*

276. "————*Her brother there.*"

I cannot help, with Mr. Steevens, repeating my surprise at Mr. Malone's contending for the word "there" being a dissyllable, as such a pronunciation of it, at least in the present instance, must be contrary to all usage:

"Anthony Woodeville, her brothér, the-re (or the-ar)."

277. "*Well struck in years; fair, and not jealous.*"

This is not measure; a word is wanting: perhaps,

"Well struck in years, fair, *loving*, and not jealous."

The phrase, *struck in years*, which Mr. Steevens seems to consider as an inexplicable perversion of sense, may, I apprehend, be resolved; one meaning of *to strike*, is to afflict, as *poverty-struck, i. e.* afflicted with poverty; *struck in years* may be, loaded, encumbered, or afflicted with age; *well struck*, is sufficiently struck.

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" *A cherry lip.*"———

There seems to have been something lost in the enumeration of the lady's features, perhaps words like these, " fair forehead, dimpled cheeks."

278. " *We are the queen's abjects,*" &c.

Though the copies give no authority for alteration here; I cannot but suspect that Richard's remark was suggested by words different from these uttered by Clarence, who, in the meekness of his loyalty, might naturally have said,

" We're the *king's subjects,* and we *will* obey."

To which Richard sarcastically adds:

" We're the queen's abjects, and we *must* obey."

280. " ———*I do love thee so,*
" *That I will shortly send thy soul to heaven.*"

Richard expresses this thought in another scene:

Lady Anne. " ——— He is in heaven," &c.
Rich. " Was I not kind to send him thither, then?"
" *No news so bad,*" &c.

From the words of this reply, and the deficiency of the verse in Gloster's question, it would seem that something has been omitted, perhaps to this effect:

Gl. " *The times are bad, my lord;* what news abroad?"
Hast. " No news so bad," &c.

281. " ———*Another secret, close intent,*
" *By mar ying her, which I must reach unto.*"

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A slight transposition would render the construction easier:

" Which I, by marrying her, must reach unto."

SCENE II.

282. " ——————*Key-cold.*"

Milton has this expression: " Her apostolic virtue is departed from her, and hath left her *key-cold.*"

Reasons of Church Government urged against Prelaty.

285. " ——————*Wounds*
" *Open their congeal'd mouths.*"

This conceit occurs in K. Henry IV. Part 1:

" ——————Those wounds,
" Those mouthed wounds," &c.

And again in Julius Cæsar:

" ——————Thy wounds———
" Which, like dumb mouths, do ope their ruby lips."

" ——————*Exhales this blood*
" *From cold and empty veins where no blood dwells.*"

Your presence works a miracle—it makes blood issue from veins that, by the established rule of nature, were bloodless:—or " dwells" may emphatically imply, " lives," is *quick*, *abides*, in a state of circulation: but I rather think the sense is general, as in the first conjecture; and somewhat resembling this construction we find in a passage of the Paradise Lost, Book I.

" ———Doleful shades where peace
" And rest can never dwell; hope *never comes*
" *That comes to all.*"

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286. "*Diffus'd infection of a man.*"

"Diffus'd," I believe, means "overspread," and the allusion seems to be to the leprosy or other loathsome diseases.

287. "*By despairing shalt thou stand excus'd*
"*For doing worthy vengeance on thyself.*"

This argument is urged to Cromwell in the Introduction to the famous pamphlet, Killing No Murder: "Let this consideration arm and fortify your highness's mind against the fears of death and the terrors of an evil conscience, that the good you shall do by your death will, in some sort, atone for the evils of your life."

"*Say that I slew them not,*——
"——*(Why) then they are not dead.*"

Why should be omitted:

"———Then they're not dead."

Again:

"I did not kill your husband,——
"———(Why) then he is alive."

It should be, "then he *lives.*"

288. "*Some dungeon.*
"———*Your bedchamber.*"

Something, undoubtedly, as Mr. Steevens supposes, has been omitted here; perhaps the verse ran thus:

"Some dungeon, *then.*
"*No lady;* your bedchamber."

290. "*(She spits at him.)*"

This indelicate action Rosalind was not asham-

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ed, either to commit or tell us of. See As You Like It, Act 3, Scene 2.

295. " ——————*Unknown reasons.*"

Reasons which I do not make known, which you are not to know.

298. " *Since I am crept in favour with myself.*"

" In" for " into" occurs in other places, as in the line next but one following:

" But first I'll turn yon' fellow in his grave."

SCENE III.

304. " *This careful height.*"

This anxious eminence.

" ——————*Vile suspects.*"

We meet with " suspect" as a noun in other places, as,

" The suspect is great."

K. Henry VI. P. 2.

And again in the present play:

" He liv'd from all attainder of suspect."

" *You may deny that you were not the cause.*"

" Deny" seems here to have a loose and general meaning, and not to be intimately or directly connected with the instance that follows: this mode of expression is undoubtedly wrong, yet I believe it is not careless; a similar anomaly occurs in the Merchant of Venice:

" You may as well *forbid* the mountain pines
" To wag their high-tops, and to make *no* noise."

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307. "*I am too childish-foolish.*"

The quarto does not give this as a compound; and, indeed, I see no reason for its being made so, except for the sake of obscurity.

B. STRUTT.

310. "*And turn you all your hatred now on me.*"

Margaret had little reason to be surprised at this united resentment, after she had, herself, so furiously commenced the attack against them all.

317. "*—Awake God's gentle-sleeping peace.*"

This is not a just figure; when peace sleeps, fury or war is awake; and when war reposes, peace must be awake: perhaps we should read:

"God's gentle-sleeping wrath."

His wrath which was gently reposing.

SCENE IV.

332. "*Before I be convict.*"

"Convict," a participle—convicted.

336. "*Kind as snow in harvest.*"

I do not understand this expression, unless it be meant to signify, that kindness was as different from Gloster's nature as the chilness and rigidity of snow is from the warmth and liberality of the autumnal season. I am told it is a provincial sarcasm for want of kindness.

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ACT II. SCENE I.

343. "*Look I so pale, Lord Dorset, as the rest?*"

"————————Each
"In other's countenance read his own dismay,
"Astonish'd." *Paradise Lost, Book II.*

"*Is Clarence dead?*"

The unhappy fate of Clarence resembles strongly that of Posthumus Agrippa, as related by Tacitus, not only in the manner of their being taken-off, but in the compunction and reconcilement of Edward and Augustus, and the insidious and callous policy that actuated both Richard and Tiberius.

SCENE II.

353. "*Meseemeth*"

This word, which is not more anomalous than the familiar one, "methinks," occurs again in the Second Part of K. Henry VI. Act 2, Scene 1.

SCENE III.

357. "*In him there is a hope of government,*
"*That in his nonage counsel under him.*"

No sense has been extracted from this passage by any of the editors; but I think the meaning is discoverable under the obscurity of the word *him*, which ought to be *them*, i. e. the *regency*.

"*So stood the state when Henry the Sixth.*"

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We might read here, as in other places, to recover the metre,

"So stood the state, when Henry, *nam'd* the Sixth."

SCENE IV.

363. "*Pitchers have ears.*"———

I suspect the handles of pitchers, called *ears*, gave rise to this saying: inanimate things can hear; they have organs; for even pitchers have ears. B. STRUTT.

ACT III. SCENE I.

366. "*Welcome, dear cousin, my thought's sovereign.*"

"Sovéréign," a trisyllable.

368. "*You are too senseless-obstinate.*"

Here again, without authority from the quarto, a senseless, or at best an unnecessary, compound is formed. The plain meaning is—"you are too insensible, too obstinate."

"*Too ceremonious,*" &c.

"Ceremonious," says Dr. Warburton, for superstitious; but I perceive no more than the common signification—precise, tenacious of forms.

370. "*I do not like the tower of any place.*"

i. e. Set in the scale of comparison with any other place.

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This is the only way in which, I think, the construction of the following passage in Paradise Lost can be made out:

" Adam the goodliest man, of men since born
" His sons; the fairest of her daughters Eve."

372. " *With what his valour did enrich his wit,*
" *His wit set down, to make his valour live.*"

There is a harshness of construction in the first of these lines, that occasions some obscurity, owing to the distant precedence of the preposition " with," from " wit," which, in natural arrangement, it ought to follow:

" What his valour did enrich his wit with,
" His wit set down," &c.

Or—

" That with *which* his valour did enrich his wit."

SCENE II.

388. " *My lord, I hold my life as dear as yours.*"

There is no such *ellipsis* here as Mr. Steevens talks of:

" I hold my life as dear as (you do) yours."

The sense is, simply, " I consider my life to be as precious as yours is."

SCENE IV.

401. " *The rest that love me, rise and follow me.*"

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In the Third Part of King Henry VI. Act 4, Clarence says—

" You that love me, and Warwick, follow me."

SCENE VII.

411. " *I did; with his contract with Lady Lucy.*"

" Contrácт," the noun, as well as the verb, has, I believe, invariably this accent throughout these works.

413. " *I did infer, your lineaments*
" *Being the right idea of your father,*
" *Both in your form,*" &c.

I do not recollect any mention, either historical or poetical, of the duke of York's being deformed, as Gloster is represented to be.

417. " *And pardon us the interruptíon*
" *Of thy devotion and right Christian zeal.*"

In this distich we have a striking instance of the freedom with which the sound of conjoining vowels is shortened, or extended, to suit the measure of the verse.

420. " ——— *Your empery.*"

This word occurs in Cymbeline:

" ——— A lady
" So fair, and fasten'd to an empery," &c.

Also in Titus Andronicus, and other places.

421. " *As the ripe révenue and due of birth.*"

" Revenue" is not always thus accentuated:

" That no revénue hast, but thy good spirits."
Hamlet.

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The first quarto reads preferably, I think:

"As my ripe revenue, and due by birth."

423. "*I give a sparing limit to my tongue.*"

A *narrow bound.*

"*Yet know, whe'r you accept our suit or no.*"

"Whether," undoubtedly, in other places, is contracted, if not in the letters, at least in the prosody, to the quantity of a monosyllable; but here, in the quarto, it is at full length, and the unnecessary cacophonous, "know," has not a place in the line:—

"Yet, whether you accept our suite or no."

ACT IV. SCENE I.

427. "——— *This dead-killing news.*"

This phrase, which may be classed with "filling-full, means, I suppose, killing effectually, or at once—*killing on the spot.*

432. "*Rude ragged nurse! old sullen playfellow.*"

"Ragged," for "rugged," occurs elsewhere; as in King Henry IV. Second Part:

"Approach—the ragged'st hour."

And Gray seems to have had this passage in his thoughts, when he thus apostrophized adversity:—

"Stern rugged nurse!"——

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I am inclined to think that the harshness of which Dr. Johnson complains here will not generally be insisted on. The tower, once animated and apostrophised by a mother, going to deposit her babes there, might naturally enough be called by her a rugged nurse, cradle, or play-fellow: for infants will play; and what they play with may, without much violence, be called a play-fellow.

434. "——— *Iron-witted fools.*"

Creatures who, either from habits of cruelty, or dulness of sentiment, are fortified against compunction, and unsusceptible of reflection. "Unrespective" is inconsiderate.

435. "*The deep-revolving witty Buckingham.*"

"Witty" is used ironically. This shallow *fool*, who thinks himself profound and wise.

Mr. Steevens says, "witty" here means *judicious*—but I believe it is quite the reverse; and Richard, in another place, calls him the "dull-brain'd Buckingham."

SCENE III.

443. "*Within their alabaster innocent arms.*"

This is one of those seeming hypermeters which, by the ready accord of the component vowels, are, at least in blank verse, rather a grace than a blemish. This Milton knew, and he has made free and most happy use of the licence.

445. "*Come to me, Tyrrel, soon, at after supper.*"

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At *the time when* supper shall be over. The phrase, I believe, is local or provincial.

SCENE IV.

449. "*Rest thy unrest*," &c.

Repose thy weariness. It is quaintly expressed, and perhaps suggested the ludicrous passage in Chronon-hoton-thologos:

"*Fatigu'd* with the tremendous toils of war,
"Himself he *unfatigues* with gentle sleep."

451. "*O, Harry's wife, triumph not in my woes.*"

This seems to be the proper accentuation of the verb "to triumph," and Milton so applies it:

"Who now triúmphs, and in the excess of joy," &c. *Paradise Lost.*

452. "*Earth gapes, hell burns, fiends roar, saints pray.*"

The deficiency of this line, which wants a foot, makes it probable that something has been lost. It is in vain, perhaps, to conjecture what that was; but it might have been to this effect:

"Earth gapes, *heaven lowers*, hell burns, fiends roar, saints pray."

The line which follows—

"To have him suddenly convey'd from hence,"

has, to avoid the rhyme, I suppose, been altered, and impaired, from the quarto, which reads:

"To have him suddenly convey'd away."

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We might read, without the cumberous preposition,

" To have him suddenly convéyéd hence,
" Earth gapes, hell burns," &c.

Something resembling the terrible beauty of this passage, though I think not equal to it, we find in Milton:

" Infernal ghosts and hellish furies round
" Environ'd thee; some howl'd, some yell'd, some shriek'd,
" Some bent at thee their fiery darts."——
Paradise Regained, Book IV.
B. STRUTT.

453. " *A dream of what thou wast.*"——

Right: but presently we find (nineteen lines forward)—

" ——— No more, but thought of what thou *wert.*"

The error is too common with our best writers, and certainly, without any scruple, should be corrected by editors.

462. " *Cousins, indeed, and by their uncle cousin'd.*"

This jingle was too pleasing not to be repeated on another occasion. See King Henry IV. First Part:

" 'Twas gentle Harry Percy and kind cousin:
" The devil take such cousiners."———

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ACT V. SCENE III.

505. "*I died for hope, ere I could lend thee aid.*"

I believe the meaning is, I died in consequence of adventuring too boldly and prematurely, before I was sufficiently prepared, or *strong*, to attain the *object of my hope*, in giving thee effectual aid.

511. "——— *If I thrive, the gain of my attempt,*
"*The least of you shall share his part thereof.*"

As this sentence stands in the text, there is an apparent pleonasm in the first part of the compound "thereof;" but it is, like many other passages, a broken or interrupted sentence, where the structure of it, in the speaker's mind, undergoes a change, and ought to be so distinguished:

"If I thrive, the gain of my attempt
"*Shall be divided among you,*"

is the natural sequence of the proposition—but the drift of the speech is suddenly altered—

"If I thrive, the gain of my attempt,———
"The least of you shall share his part thereof."

SCENE IV.

523. "——— *Well hast thou acquit thee!*"

"Acquit," for "acquitted."

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Doctor Johnson, adverting to the popularity of this play, observes, that "it may, in this instance, have happened to the author to be praised most where praise was not most deserved;" and, I believe, few people will dissent from the justness of the remark. But though Richard the Third cannot aspire to a competition with Macbeth, or Othello, I am inclined to think, that, were the dramas of our poet to be formed into classes, three or four, of gradual excellence, this would be entitled to a place at least in the second class. The manner in which the play is generally exhibited on the stage, is, doubtless, as Mr. Steevens observes, upon the whole, judicious, though I cannot commend Cibber for superinducing compunction into the character of Richard. But when Mr. Steevens, applauding the retrenchments that have been made, triumphantly asks what modern audience would patiently listen to the narration of Clarence's dream, I am hurried back to the scene, amazed, and eager to find out whether I myself have not long been in a profound dream about the captivating beauty which I fancied was existing in that description. I really have never been more astonished—not even when I heard the author of a modern tragedy extol a dream which is there introduced, and tell us it was better than this by Shakspeare.

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KING HENRY VIII.

PROLOGUE.

There can be little doubt, in my opinion, of Dr. Johnson's being right, in ascribing this prologue, together with the epilogue, to Ben Jonson, whose manner is clearly discernible in both. To this conjecture Dr. Farmer has added, that he thinks he can "now and then" perceive the hand of Ben in the dialogue. It is to be lamented that the Doctor did not produce the instances on which his opinion was formed; and the omission is the more remarkable, as there seems to have been required less skill and perspicacity than that critic possessed, to ascertain indubitably the interpolations. If strong and peculiar features of style are evidence admissible, I do not hesitate to pronounce, that not only the prologue and epilogue are not of Shakspeare's writing, but that the whole third scene in the first act, and all the third scene of the fifth, are interpolated; and I assert, with equal confidence, that these interpolations, together with the prologue and epilogue, are not only not Shakspeare's, but positively and *bona fide* old Ben's. My argument, which in this instance I hold to be complete, does not rest on a particular phrase, line, or passage, but upon every line and every passage throughout those two scenes; not one part of which has the least resemblance to our poet, but is inalienably Jon-

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son's. With respect to the character of the play itself, I believe there will be found few readers agreeing with Dr. Johnson, while he says that "the genius of Shakspeare comes in and goes out with Catharine," and that "every other part may be easily conceived and easily written." The poet's genius appears to me not more conspicuous, even in those fine scenes which Dr. Johnson justly applauds, than in many other places; in the parts of Cromwell, Griffith, Buckingham, and the whole of Cardinal Wolsey.

4. "*Richly in two short hours. Only they.*"

"Hours," here, as in other places where it is a dissyllable, should so be printed, according to the old orthography, "hówérs," or "houérs."

5. "——— *The opinion that we bring,*
"*(To make that only true we now intend.)*"

I believe, "the opinion that we bring," means the "expectation we entertain," and that "intend" is put, somewhat pedantically, for *hold out, display, exhibit.*

ACT I. SCENE I.

9. "——— *How have you done,*
"*Since last we saw in France?*"

A mode of expression resembling this occurs in Cymbeline, Act 1, Scene 5:

"We have known together in Orleans:"

And in Milton's Lycidas:

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"We drove a-field, and both together heard."

i. e. Listened, *had our ears open.*

12. "——— *That former fabulous story,*
"*Being now seen possible enough, got credit,*
"*That Bevis was believ'd.*"

"That," in the last line, I believe, ought to be *and.*

13. "*One, certes, that promises no element.*"

"That" might be omitted elliptically to save the metre:

14. "*And keep it from the earth.*"
"——— *Surely, sir.*"

A word is wanting to the measure. We might read—*now*, surely, sir.

18. "——— *Aboded.*"

i. e. Foretold; as in Macbeth:

"Sweet bodements!"———

22. "——— *Prone to mischief.*"

Prone is naturally or intuitively inclined, as in Measure for Measure:

"——— In her youth
"There is a prone and speechless dialect."

23. "*Pray, give me favour, sir. This cunning cardinal.*"

"Sir" might well be omitted, to render the metre tolerable, and then should read:

"Pray give me favour. This cunning cardinal.'

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24. " *I do pronounce him in that very shape,*
" *He shall appear in proof.*"

This is carelessly expressed. It was not meant to say *he should appear a shape*, but the construction requires the repetition of the preposition *in*:—I do pronounce him in that very shape, *in* which he shall appear in proof.

26. " —— *Nicholas Hopkins.*"

" Henton," which stood in the place of Hopkins, from confounding the name of the convent with that of the monk, is, says Mr. Steevens, " a mistake that must have been Shakspeare's; as it would be doing too much honour to the players, to suppose them capable of being the authors of it."

The *honour* of *being capable of making* such a mistake, the players (of whom the critic seems to forget that our poet was one) would have been as little disposed to covet, as would Shakspeare himself to deprecate the disgrace of it. The truth is, there is little of disgrace, and still less of honour, at all belonging to the question; but if the honour, thus magnified, be the praise due to knowledge, howsoever misapplied, many of those players were as much above Shakspeare, in correct and systematic acquirements, as Shakspeare himself is superior in genius to the most elaborate of his commentators.

" *I am the shadow of poor Buckingham;*
" *Whose figure even this instant cloud puts on,*
" *By dark'ning my clear sun.*"

I am but Buckingham's shadow; and my substance is become only a mark or emblem to dis-

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tinguish or characterise the cloud of disgrace that overwhelms me. If this be not satisfactory, I must leave the sense to be developed by some one more discerning and perspicuous than myself, and more lucky than have been heretofore the efforts of any of the ingenious commentators.

"*I am the shadow,*" &c.

It occurs to me now, that Buckingham's allusion is to the accidental appearance of a dark cloud, while he is speaking, which he compares with the cloud of disgrace that obscures his honour.

SCENE II.

28. "——— *Let be called before us*
"*That gentleman of Buckingham's.*"——

Passages of similar construction to this are frequently pointed at, both by Mr. Steevens and Mr. Malone, as censurable, on account of grammar, or as requiring indulgence, for being *the language of our poet's time.* But the fact is, as I think I have shewn in another place, it is the language not only of the former, but of the present, and all intermediate times, and is so far from being improper or ungrammatical, that the corrections which the remarks of those gentlemen suggest, would alter and pervert the meaning. "That gentleman of Buckingham" could not be otherwise interpreted, than that gentleman of the town or county of Bucks; whereas the person intended here is *that particular gentleman of or among the gentlemen attending on the duke.*

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30. " ——— *There have been commissions*
" *Sent down among them, which hath flaw'd*
the heart
" *Of all their loyalties.*"

Perhaps this seeming false concord may thus be reconciled, by taking " hath," as the verb agreeing not with " commissions," but with the implied noun, the *act* of framing those commissions.

32. " ——— *You frame*
" *Things, that are known alike.*"——

I would read, for the sake of the argument and propriety, according to a common ellipsis.

" ——— You frame
" *The* things, are known alike," &c.

" ——— *They say,*
" *They are devis'd by you; or else you*
suffer
" *Too hard an exclamation.*"

" Or else" does not refer to what was " said," but to the *act* itself of Wolsey, and instead of the words " or else," to make sense of the passage, we should read " *if not.*"

33. " *Tongues spit their duties out.*"——

i. e. I suppose, disclaim their accustomed duties with indignation and contempt.

" *There is no primer business.*"

I think Dr. Warburton's correction here is right. Mr. Steevens has produced an authority from Othello for an acknowledged sense of the word " prime :" had he cited an instance to prove that *baseness* ever means *mischief*, I should have

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been more ready to concur with him in retaining that word. LORD CHEDWORTH.

34. "*By sick interpreters, once weak ones.*"

"Once," as Mr. Steevens remarks, is undoubtedly often used for *at some time*, or *at any time*, but in that sense it cannot be understood here, and I know not any other way to obtain the meaning than by adopting the emendation *or* weak ones.

35. "*For our best act. If we shall stand still.*"

Mr. Steevens, I think, might have carried his necessary emendation, *action* for "act," into the text.

36. "*The gentleman is learn'd, and a most rare speaker.*"

The metre might be preserved by reading—

"The gentleman is learned; a rare speaker."

37. "*And never seek for aid out of himself.*
"*Yet see.*"

This line might be reformed with ease—

"And ne'er seek aid out of himself; yet see."

"——— *When we,*
"*Almost with ravish'd list'ning,*" &c.

This, surely, should be "almost with list'ning ravish'd."

"——— *Practices; whereof*
"*We cannot feel too little, hear too much.*"

We cannot sufficiently suppress the emotions of regret at his fall, nor accumulate too many in-

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stances of his guilt, to make us acquiesce in the propriety of his punishment.

SCENE III.

This scene, I am persuaded, is interpolated, and none of Shakspeare's writing. Every line of it is stampt with the seal of Ben Johnson.

46. "*Their cloaths are after such a pagan cut too,*
"*That, sure, they have worn out christendom.*"

"Worn-out" for having been *antecedent-to*. Churchill has amplified this thought in *the Ghost*.

"Garments well sav'd, which first were made,
"When taylors, to promote their trade,
"In arms, against the Picts, arose
"And drove them out, or made them cloaths."

SCENE IV.

55. "*A good digestion to you all; and, once more,*
"*I shower a welcome on you;—Welcome all.*"

"And," in the first of these line, should be ejected.

56. "——— *Leave their flocks.*"——

I do not know what meaning these words, which the editors pass by in silence, were intended to convey, unless it be *absent themselves from or neglect their beds*—beds stuffed with *flock* or wool.

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ACT II. SCENE I.

60. " ——— *The duke desir'd*
" *To him brought, vivâ voce, to his face.*"

It is strange that Mr. M. Mason's correction has not been adopted here—

" To *have* brought viva voce," &c.

63. " ——— *Although the king have mercies.*"

This being affirmative, and not hypothetic or suppositious, the verb should be *hath* or *has*, the indicative, not the subjunctive mood.

64. " ——— *No black envy*
" *Shall make my grave,*" &c.

I think Dr. Warburton's emendation, *mark* my grave, should be adopted.

65. " *Ever belov'd, and loving, may his rule be.*"

A slight alteration seems wanting here—

" Ever belov'd and loving be his rule !"

67. " *Be sure, you be not loose; for those you make friends.*"

" For," here, should be dismissed, " loose" is *careless, not circumspect.*

68. " *Between the king and Katharine ?*
" ——— *Yes, but it held not.*"

" Yes" might be spared here for the sake of the metre.

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SCENE II.

70. " *Between us and the emperor, the queen's great nephew.*"

" Great," here should be ejected.

74. " *This priest has no pride in him.*"
" ——*Not to speak of.*"

I was not aware that this phrase of colloquial irony was of such antiquity.

" ——*All the clerks*——
" *Have their free voices.*"

Mr. Malone's construction, implying " sent," (" all the clerks have their free voices, *i. e.* have *sent* their free voices") from the succeeding expression, " Rome *hath* sent" is inadmissible as to grammar, the numbers of the verb disagreeing; but the sense also is different. Wolsey states that the trial and its process is impartial; that not only in England, but throughout Christendom, the learned are allowed to give their free opinions.

SCENE III.

79. " *I swear 'tis better to be lowly born.*"

I swear, I cannot resist an impulse to repeat here a line from Othello, exactly consonant upon the ear to this:

" I swear 'tis better to be much abus'd."

80. " *I would not be a young count in your way,*
" *For more than blushing comes to.*"

What is that? I suppose the old lady would infer the pleasure of incontinence.

" *You'd venture an emballing.*"

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Notwithstanding Mr. Tollet's remark, which I think is sufficiently answered by Mr. M. Mason, I believe Dr. Johnson's is the true explanation; the prurient sagacity of Mr. Ritson has, I think, found out "*a meaning never meant.*"

LORD CHEDWORTH.

Mr. Whalley offers very plausibly, I think, *embalming* instead of "emballing."

82. "———*What wer't worth to know*
"*The secret of your conference?*"
An. "*Not your demand: it values not your asking;*
"*Our mistress' sorrows we were pitying.*"

It certainly could not be such sorrows as those of Catherine that were so depreciated, and I know not whether it was the "pity" or the "secret."

83. "———*I do not know*
"*What kind of my obedience I should tender;*
"*More than my all is nothing.*"

So says Duncan to Macbeth:

"More is thy due, even more than all can pay."

And, afterwards, the Lady, with amplification, to Duncan:

"———All our services,
"In every part twice done, and then done double,
"Were poor and single business," &c.

"———*Nor my prayers*
"*Are not words duly hallow'd.*"

Mr M. Mason says, this passage is not sense as it stands, and proposes to read "*for*" instead of "nor," but I think he is mistaken "nothing,"

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in the first line, is, *not any thing*, and the particle "nor" is the suitable conjunction.

91. "*Or made it not mine too? Or which of your friends.*"

"Or," in the latter part of this line, is unnecessary and spoils the metre.

"———*Which of your friends*
"*Have I not strove to love, although I knew*
"*He were mine enemy?*"

It should be *was* mine enemy; it is only the leading part of the sentence that requires the subjunctive mood.

"———*What friend of mine*
"*That had to him deriv'd,*" &c.

Otway, perhaps without copying, as the sentiment is so natural, has the same appeal in the Orphan:

"When had I a friend that was not Polydore's,
"Or Polydore a foe that was not mine?"

"———*What friend of mine*
"*That had to him deriv'd your anger, did I*
"*Continue in my liking? nay, gave notice*
"*He was from thence discharg'd.*"

The seeming inaccuracy of the construction here is, I believe, the poet's own. The question that the queen asks is immediately, in the speaker's mind, changed to an affirmation—"What friend did I continue in my liking?" the queen makes, as she proceeds, to stand for, *I always withdrew my favour from such a friend.*

92. "*Who deem'd our marriage lawful; wherefore I humbly.*"

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Shakspeare never loaded a line in this manner, and so uselessly—"wherefore" should be dismissed, and the line proceed thus:

"Who deem'd our marriage lawful; humbly I
"Beseech you, Sir," &c.

93. "————*Lord Cardinal,*
"*To you I speak.*"———

This equivocal address, where there were present two cardinals, engages the attention of them both, and Catherine found it necessary to distinguish Wolsey in this emphatic manner.

94. "*O'ertopping woman's power. Madam, you do me wrong.*"

"Madam" is a useless hypermeter.

95. "*Where powers are your retainers.*"

By "powers," I believe, is meant potentates, supremes of state; and the sense, that Wolsey had made these powers subservient to him.

98. "———*Unloos'd.*"

This word occurs again in K. Henry V. It perhaps should be altered, or rather restored to its primitive and natural form, *enloos'd;* to unloose should mean to fasten.

"*Whether ever I*
"*Have to you spake.*"

It should be "spoken," or the accepted abbreviation spoke; but the metre is excessive. We might read, dismissing one word,

"A royal lady,—spoke the least word, might."

99. "*I speak, my good Lord Cardinal, to this point.*"

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I represent my Lord Cardinal as he really acted in this case.

100. " ———*The bosom of my conscience.*"

The inmost recess; equivalent to the expression, " my heart's core," " my heart of hearts."

101. " *I meant to rectify my conscience—which*
" *I then did feel full sick, and yet not well.*"

" And *which* is yet not well."

" ———*I committed*
" *The daring'st counsel which I had to doubt.*"

" Daring" means, here, confident, resolute; that counsel, on which otherwise I would have placed the firmest reliance, I began to suspect as fallacious.

ACT III. SCENE I.

106. " *And that way I am wife in,*" &c.

I am persuaded this passage has been corrupted; neither " wife" nor *wise* affords any tolerable sense.

108. " *The willing'st sin.*"

" Willing'st" for *wilfullest.*

109. " *They that must weigh out my afflictions,*
" *They that my trust must grow to, live not here.*"

" Weigh out" for *outweigh,* says Mr. Steevens; but that explanation will by no means accord with the sense. Is not this rather the meaning? They who must poise and estimate fairly my several afflictions.

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110. " ———*Out upon* ye———
" *The more shame for* ye; *holy men I thought* ye———
" ———*Hollow hearts, I fear* ye———
" *I will not wish* ye *half my miseries*
" ———*But say, I warn'd* ye——
" *The burden of my sorrows fall upon* ye."

Here, in ten successive lines, is, to the reproach of the editors, a repetition seven times of a vulgar misuse of the cases, the nominative for the accusative:—in familiar conversation, indeed, the pronoun "you," when not emphatic, or put in opposition to some other person, is uttered with the short, flat sound of the e, yĕ; but to set down thus, in the chastened publication of an eminent author, repeatedly, so barbarous an anomaly as the nominative case for the accusative, is, I think, utterly unpardonable.

111. " ———*Woe upon* ye!"

And again, in the second line, this impropriety (according to a custom too prevalent) reversed, "you" instead of *ye:*

" If *you* have any justice, any pity."

But the very next line, again, properly:

" If ye be any thing but churchmen's habits."

" ———*All your studies*
" *Make me a curse like this.*"

The sense is imperative: let your wits do their utmost to produce a misery to me equal to this.

" ———*Your fears are worse.*"

I believe this is in reference to the last words uttered by the queen; your fears create an evil worse than what really exists.

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112. "*Ye have angels' faces.*"

The origin of this jingle is related by Camden, from Beda: "Gregory the Great, Bishop of Rome, on a time, saw beautifull boyes to be sold in the market at Rome, and demanded from whence they were; answer was made him, out of the isle of Britan: then asked he againe whether they were Christians or no? They said, no. Alas! for pitie, said Gregory," &c. "Then he would know of them by what name their nation was called; and they told him Angleshmen; and justly be they so called, quoth he, for they have *angelike faces*, and seem meete to be made coheirs with the angels in heaven."

Remains Britaine.

114. "———*The king loves you,*
"*Beware you lose it not.*"

We should read, beware you lose *him* not.

SCENE II.

117. "———*How he coasts,*
"*And hedges his own way.*"

"To hedge, in the language of gamesters, is to counteract in some measure the probable loss of a bet by wagering a part of the amount of it in a new bet upon the contrary side.

123. "*You are full of heavenly stuff.*"

Stuff is merely matter, whether good or bad.

125. "———*My loyalty,*
"*Which ever has and ever shall be growing,*
"*Till Death, that winter, kill it.*"

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This is false concord: it should be,

" ———My loyalty,
" Which still has been, and ever shall be growing," &c.

126. " ———*I do profess*———
" *That for your highness' good I ever labour'd*
" *More than my own; that am, have, and will be,*
" *Though all the world should crack their duty to you,*
" *And throw it from their soul, though perils,*" &c.

There is here a palpable omission, that leaves the sense perplexed and imperfect. Some arrangment like this is necessary:

" ———I do profess,
" That for your highness' good I ever labour'd
" More than my own; that I am, have been, and shall be,
" Though all the world should crack their duty to you,
" And throw it from their soul *(most firm and loyal)*
" Though perils," &c.

130. " *How eagerly ye follow my disgraces,*
" *As if it fed ye.*"

Grammar requires " disgrace," here, in the singular number, and *you*, after " fed" instead of " ye."

133. " ———*When the brown wench*
" *Lay kissing in your arms, Lord Cardinal.*"

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This seems an allusion to some incident known at the time; I wonder it has not engaged the attention, and excited the enquiry of some of the commentators.

134. "*Now, if you can blush, and cry guilty, Cardinal,*
"*You'll shew a little honesty.*"

There are two modes of pointing this passage, with, perhaps, equal claims to acceptance. Now, if you cán (*i. e.* if there be any shame in your nature) blush and cry guilty, in doing so you'll shew a little honesty. Or else: Now if you can blúsh and cry guilty, you will shew (in such humiliation) a little honesty. The first of these modes, with the imperative, "blush," I am rather inclined to, as I am to the pointing a passage somewhat similar to this, in Cymbeline:

"Now, if you can, be pale."

138. "*Vain pomp, and glory of this world, I hate ye.*"

"Ye" should be corrected to *you.*

144. "———*O, Cromwell,*
"*Had I but serv'd my God with half the zeal*
"*I serv'd my king, he would not,*" &c.

There is, in this celebrated passage, a grammatical inaccuracy: the preposition before the implied pronoun *which*, is necessary in the comparison between "my God" and "my king:"

"With half the zeal *with* (which) I serv'd my king."

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ACT IV. SCENE I.

150. "*God save you, sir! where have you been broiling.*"

A word or syllable is wanting: perhaps, *a*-broiling.

152. "*The press.*"

i. e. The crowd.

153. "———*Ye shall go my way, which*
"*Is to the court, and there ye shall be my guests.*"

"Ye," in the last line, spoils the measure, and ought to be ejected.

SCENE II.

158. "———*He was never,*
"*But where he meant to ruin, pitiful.*"

He never made shew of compassion but where his secret purpose was cruelty. The writer of Junius's Letters seems to have made use of this passage, where, speaking of an instance of apparent candour in Lord Mansfield, he remarks, "that cunning Scotchman never speaks truth but with a fraudulent design;" and Otway, in the Orphan:

"'Tis thus the false hyena makes her moan,
"To———
"And all that pity you are made your prey."

159. "*Men's evil manners live in brass; their virtues*
"*We write in water.*"

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This sentiment occurs in Julius Cæsar:

"The evil that men do lives after them;
"The good is oft interred with their bones."

160. "———*This Cardinal,*
"*Though from an humble stock, undoubtedly*
"*Was fashion'd to much honour: from his cradle*
"*He was a scholar, and a ripe and good one.*"

I am surprised to find Theobald's clear punctuation of this passage rejected both by Mr. Malone and the last editor.

"*Was fashion'd to much honour from his cradle.*"

There is no violence (at least poetic precedent fully warrants it) in saying a man was formed by nature for greatness; that he was ennobled by nature at his birth; but to say that any one was born a scholar, and a *ripe* scholar, cannot be reconciled to any thing like truth or propriety of expression: besides, the passage quoted from Holinshed, which unquestionably was before our author when he wrote these lines, appears to be decisive on the side of Theobald:

"This Cardinal was a man undoubtedly born to honour."

163. "———*Whom I most hated,*" &c.

"Whom" cannot properly stand for "*him* whom."

164. "———*Bright faces*
"*Cast thousand beams upon me.*"

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This is vicious idiom; but as great men must be copied, even in their errors, Mr. Collins has introduced it in his Ode on the Passions:

" Cast thousand odours from his dewy wings."

168. " *For honesty, and decent carriage.*"

Carríáge a trisyllable.

ACT V. SCENE I.

170. " *These should be hours for necessities.*"

When hour occurs with the quantity of two syllables, as it often does, it should be printed so, how'ér, or hoúér, according to the old orthography.

180. " ——*Know you not how*
" *Your state stands i'the world, with the whole world?*
" *Your enemies.*"

" The whole world" is here an awkward, unmeaning interpolation, encumbering the measure, and ought to be ejected:

" ——Know you not how
" Your state stands i' the world? Your enemies
" Are many," &c.

SCENE II.

186. " *The chief cause concerns his Grace of Canterbury.*"

But this was the *only* cause, and " chief," therefore, which is alike impertinent to the sense

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and burthensome to the measure, should be withdrawn.

187. ———*We all are men*
"In our own natures frail, and capable of our flesh."

Capable of our flesh, I think, must mean, susceptible-of or liable-to the frailties of our flesh:—capable is used in Hamlet for susceptible:
" ——— His form and cause conjoin'd
" Preaching to stones would make them capable."

194. " ———*I come not*
"To hear such flattery now, and in my presence,
"They are too thin and base to hide offences."

I cannot agree with Mr. Whalley in supposing that the punctuation, here, is right. Where should the king " hear" flattery but in his " presence?" I came not, he says, to hear such flattery; and, while I am present, to utter such gross adulation, is too flimsy and mean a cloak of those purposes at which I am offended.—This I take to be the meaning, and if so, the former pointing was right:
" ———I come not
" To hear such flattery now: and in my presence
" They are too thin," &c.

195. " *To me you cannot reach, you play the spaniel.*"

The construction seems to be:
" To me (whom) you cannot reach, you play the spaniel."

198. " *Two noble partners with you; the old Duchess of Norfolk.*"

The word " old," here, should be omitted.

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SCENE IV.

214. "*Nor shall this peace sleep with her,*" &c.

These lines, alluding to King James, were manifestly, as Dr. Johnson observed, inserted at a period subsequent to the time of the play's first representation, and for the purpose of complimenting the successor of Elizabeth. Mr. Malone thinks they are not of Shakspeare's writing, but that they were supplied after our poet had left the stage, by "that hand which tampered with the other parts of the play, so much as to have rendered the versification of it of a different colour from all the plays of Shakspeare." And Mr. Steevens, though he will not recognise this "tamperer," makes little scruple of ascribing to Ben Jonson the lines in question. I cannot bring myself to agree, on the present subject, with either of these critics. That many passages in the play are marked with adulteration is not disputed, and I have pointed out two whole scenes which I am completely satisfied are, as well as the Prologue and the Epilogue, the property of Jonson, whose pen occasionally, I think, may be traced in other places; as in the 1st Scene of the 1st Act, where Norfolk says,

"As I belong to worship, and affect
"In honour, honesty, the tract of every thing
"Would, by a good discourser, lose some life,
"Which action's self was tongue to. All was royal;
"To the disposing of it nought rebell'd,
"Order gave each thing view: the office did
"Distinctly his full functions."

Buck. "———Who did guide,
"I mean, who set the body and the limbs

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" Of this great sport together, as you guess?"
Norf. " One, certes, that promises no element
" In such a business," &c.

These lines partake much of his manner, and are utterly unlike the style of our poet. The other instances of corruption appear to me to be chiefly in the uncouth redundancy of particular lines, contrary to the practice of Shakspeare, (as I think I have shewn in the preface to these remarks); but they are not, in my opinion, by any means, so extended as to warrant Mr. Malone's assertion, that the general versification is " of a different colour from all the plays of Shakspeare." With respect to the interpolation in Cranmer's speech, I not only am unable to discover in it, with Mr. Steevens, any kind of resemblance to Ben Jonson, but I frankly, and without difficulty, declare, it appears to me nothing else but genuine Shakspeare. That it is not very skilfully combined with the context is no argument against its authenticity: it was superinduced merely to flatter James, and, having answered that purpose, the author was not very solicitous about accurate conformity: the compliment itself was not impaired by its abruptness."

217. " *And ye shall find me thankful. Lead the way, lords.*"

" Lords" should be withdrawn.

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TROILUS AND CRESSIDA.

ACT I. SCENE I.

234. " ———*What goddess e'er she be.*"

" *Quisquis fuit ille deorum.*"

237. " *Hard as the palm of ploughman.*"

We meet with this expression in Julius Cæsar:

" ———The hard hands of peasants."

And again, in Cymbeline:

" Hands made hard with hourly falsehood."

" *Thou lay'st in every gash that love hath given me*
" *The knife that made it*"——

This is very quaintly expressed—love *gives*, and the knife *makes* the wound.

SCENE II.

241. " ———*Hector, whose patience*
" *Is, as a virtue, fix'd.*"

Dr. Warburton's objection to the expression, here, is well founded, though his emendation, I fear, is too far-fetched: Dryden, indeed, made sense and poetry in his alteration of this passage, which, as we have it, is only pompous diction, without meaning.

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242. "*Before the sun rose, he was harness'd light.*"

Surely there is no obscurity in this passage, upon which such extended comments are given: any plain reader would perceive, that, by being "harness'd light," the warrior was represented as wearing armour which would not prevent his natural agility.

250. "——— *Her eyes ran o'er.*"
Cres. "*With mill-stones.*"

It has been suggested, with some plausibility, in an ingenious "specimen of a commentary upon Shakspeare," that the phrase of "weeping mill-stones," might have arisen from the awkward and clumsy imitation of "tears in some of the old tapestry."

257. "*You are such another!*"

This colloquial vulgarism is still extant.

"——— *Joy's soul lies in the doing.*"

Mr. M. Mason proposes *dies* in the doing; but there is no need of change: the sense is, the supreme enjoyment of lovers is during the time of courtship; but possession once obtained, puts an end to that enjoyment. If any change were to be made, it should, perhaps, be—

"——— Joy's soul *lives* in the doing."

258. "*Achievement is command; ungain'd, beseech.*"

Mr. Steevens has rightly explained this passage, the sense of which is more fully expressed in Julius Cæsar:

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" For *lowliness* is young Ambition's ladder,
" Whereto the climber upward turns his face;
" But when he once attains the utmost round,
" He then unto the ladder turns his back,
" Looks in the clouds, scorning the base degrees
" By which he did ascend."

SCENE III.

259. " ——— *That unbodied figure of the thought*
" That gav't surmised shape." ———

That unsubstantial portraiture, formed by anticipation, in the mind. " Figure" means *configuration.*

" ——— *Trials of great Jove,*
" To find persistive constancy in men?
" The fineness of which metal is not found
" In fortune's love: for then, the bold and coward,
" The wise and fool, the artist and unread,
" The hard and soft, seem all affin'd and kin:
" But, in the wind and tempest of her frown," &c.

And, a little lower,

" ——— *In the reproof of chance*
" Lies the true proof of men: The sea being smooth,
" How many shallow bauble boats dare sail
" Upon her patient breast, making their way
" With those of nobler bulk?
" But let the ruffian Boreas," &c.

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Coriolanus expostulates in the same manner:

" ——— You were us'd
" To say, extremity was the trier of spirits;
" That common chances common men could bear;
" That when the sea was calm, all boats alike
" Shew'd mastership, in floating," &c.

" Reproof of chance" is the magnanimity, or the effect of that magnanimity, which counteracts and proves superior to accident.

" *Lies, rich in virtue, and unmingled.*"

" Unmingled," a quadrisyllable.

262. " ——— *Made a toast for Neptune.*" ——— y

How a " toast" is to be made by immersion in water, or drowning, I cannot conceive, and wish some of the commentators had instructed us.

" ——— *When the splitting wind*
" *Makes flexible the knees of knotted oaks,*
" *And flies fled under shade, why, then, the thing of courage.*"

" Makes" and " fled" is an expression that cannot be allowed. We might read—" and flies *are* fled *to* shade." The words " why then" are not wanting to the sense, and, as they burthen the line, they ought to be omitted.

263. " ——— *The thing of courage.*"

" Thing" is used in other places with dignity. Coriolanus is addressed, " thou noble thing!"

" ——— *Returns to chiding fortune.*"

Gives chiding fortune *as good as she brings.*

+ Perhaps a "toast" means a breakfast for the fish— S. S.

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" ——— *Both your speeches,—which were such,*
" *As Agamemnon and the hand of Greece*
" *Should hold up high in brass; and such again,*
" *As venerable Nestor, hatch'd in silver,*
' *Should with a bond of air (strong as the axletree*
' *On which heaven rides,) knit all the Greekish ears*
" *To his experienc'd tongue.*"——

It is impossible to reconcile the construction of this exordium, as it stands, to any sense; but I believe the meaning is this—" Your several speeches (says Ulysses) were such, that one of them, for its convincing energy, should, by the supreme authority and general consent of Greece, be recorded in brass; the other, on account of its persuasive sweetness, ought to be commemorated in an *engraving* upon silver, which should represent Nestor, as fascinating, or *binding with the charm of his eloquence,* (the bond of air) the ears and attention of the Greeks.

This " bond of air" reminds me of a passage, which I have met with somewhere, quoted from Apuleius, in which the fine transparent web that covers, without hiding, the bosom of a lady, is called *ventum textilem.*

264. " ——— *Yet let it please both.*"

" Let," which overloads the line, might be omitted:

" ——— Yet please it both."

269. " *Insisture.*"———

This seems to mean " peremptory purpose;" but the word is not, I believe, elsewhere to be found, and probably is not Shakspeare's.

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271. " *Peaceful commerce from dividable shores.*"

Commerce occurs again in the third act, with this accentuation.

" ——— *The bounded waters*
" *Should lift their bosoms higher than the shores.*"

The auxiliary verbs, shall and will, are often confounded in these works, as they are still in Ireland.

272. " *That by a pace goes backward, with a purpose*
" *It hath to climb.*"——

This seems inconsequential: should it not have been either " goes *downward,*" or " it hath *t'advance?*"

" ——— *Pale and bloodless emulation.*"

Dr. Johnson explains this, an emulation " not vigorous and active, but malignant and sluggish;" but surely it is a reference to the plebeian baseness, the want of nobility or blood in those who would thus mount over their superiors.

273. " ——— *The wooden dialogue and sound*
" *'Twixt his stretch'd footing and the scaffoldage.*"

" The scaffoldage," says Mr. Malone, is the gallery; but is it not rather the stage?

274. " ——— *Speaks,*
" ——— *with terms unsquar'd,*
" *Which, from the tongue of roaring Typhon dropp'd,*
" *Would seem hyperboles.*"——

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This is not concord; by "which," we are obliged to understand *such as.*

"——— *As near as the extremest ends*
"*Of parallels.*"

Dr. Johnson says this is an allusion to the parallel lines on a map, east and west; but I believe it rather refers to the mathematical property of parallels, whose ends can never meet, but, at their greatest extent, are as far from each other as they were at first.

"*And with a palsy-fumbling on his gorget,*
"*Shake in and out the rivet.*"——

The making thus a compound of palsy and fumbling, gives such a construction as I believe nobody can understand. What can be plainer than this?—Patroclus (says Ulysses) now proceeds to mimic the infirmities of Nestor, to cough and spit:

"And, with a palsy, fumbling on his gorget,

(*i. e.* Putting it on in a fumbling manner,)

"(To) shake in and out the rivet."

275. "*Severals and generals.*"

What are peculiar, as well as what are common.

"——— *Paradoxes.*"

By this word, I believe is meant, here, preposterous and disgraceful antics.

276. "*Forestall prescience, and esteem no act*
"*But that of hand.*"——

"Forestall" seems to have here an unusual signification—*undervalue, contemn.*

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277. " ——— *Look, Menelaus.*"

" Menelaus" should be omitted, as encumbering the verse. I suppose it crept into the text, from being a stage direction (to Menelaus.)

278. *Æneas.* " *Ay.*"

I am surprised to find this word, without the least meaning, here, taking up the space of a line.

" *Bending angels*"

Means, I believe, angels *relaxing from their* graver occupations.

281. " *If there be one among the fair'st of Greece,*
" *That holds his honour higher than his ease,*
" *That seeks his praise more than he fears his peril.*"

Some lines very like these we find in Coriolanus:

" ——— If any fear
" Lesser his person than an ill report;
" If any think brave death outweighs bad life,
" And that his country's dearer than himself,
" Let him," &c.

284. " ——— *Substance,*
" *Whose grossness little characters sum up.*"

This is not very clear: the best sense I can annex to it is—grossness, or bulk, which is composed of minute and imperceptible atoms.

285. " ——— *Most meet.*" ———

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"Meet," for probable—*commensurate* to reason.

"*Our imputation shall be oddly pois'd.*"

"Oddly," I believe, means, here, "at odds," at disadvantage.

286. "*To their subséquent volumes, there is seen.*"

This play abounds with lines of unusual accentuation.

286. "——— *A man*———
"——— *Who miscarrying,*
"*What heart receives from hence a conquering part,*
"*To steel a strong opinion to themselves.*"

Was this passage deemed by the commentators too plain to require any explanation? or is it obscure only to myself? The meaning intended, I believe, is—if the antagonist of Hector should be defeated, who is there, that, from such an event, would derive any confidence in his own prowess? But how can we reconcile this to the construction? There is evident depravation: some words have been lost or changed. Sense might be obtained, by reading—

"What heart receives from *thence* a conquering *hope,*
"*Or feels* a strong opinion (*i. e.* a confidence) *in himself?*

"*Which entertain'd, limbs are his instruments,*
"*In no less working, than are swords and bows*
"*Directive by the limbs.*"

I suppose the meaning here is—this confident spirit being obtained, the next consideration is

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corporal vigour and strength of limbs, no less essential to courage, in such a conflict, than are swords and bows to the hands which are to use them.

" *And think, perchance, they'll sell; if not.*"

The foot which is wanting here to the metre should certainly be supplied in some way or other, and Mr. Steevens's proposal seems acceptable:

" And think, perchance, they'll sell; if *they do* not."

Or, perhaps—*or*, if *they do* not."

287. " ——— *Make a lottery;*
" *And, by device, let blockish Ajax draw.*"

I hope the poet had not here any libellous prospective reference to falsely-imputed modern practices in ballotation.

ACT II. SCENE I.

291. " *The plague of Greece upon thee.* ——

The plague, says Dr. Johnson, sent by Apollo; but I rather suspect it is the plague sent by Venus, which, in another place, is called the malady of Corinth.

SCENE II.

300. " *Dread Priam,*
" *There is no lady of more softer bowels.*"

By dismissing the obsolete hypercomparative

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" more," the fragment preceding this latter line may be received into the measure:

" Dread Priam, there's no lady of softer bowels."

" ——*The wound of peace is surety,*
" *Surety secure.*"——

If this be not tautology, it is at least very like it. " Surety" means confidence, and security, in the present case, can mean nothing else. The sense intended seems to be—the danger to which peace is chiefly exposed, is the supposition that we are safe from attack, and an implicit confidence in that supposition.

301. " —— *Not worth to us,*
" *Had it our name, the value of one ten.*"

I once thought, that, for *ten*, we should understand *tenth*; but I now think otherwise.—Hector would not insult Helen, though he chose to reduce her estimation. " She is not (says he) worth to us, even were she Trojan, any ten of those whose lives have been sacrificed in retaining her."

303. " —— *What infectiously itself affects.*"

" Infectiously," for *in a state of disease.*

308. " —— *Distaste the goodness of a quarrel.*"

Dr. Johnson's explanation of " distaste," *corrupt, change to a worse state*, is too vague, and would better suit the word disstate. To " distaste," means, here, to *destroy or take-away the relish of.*

" *To make it gracious.*"——

" Gracious" is *comely, graceful, of commendable appearance.*

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" ——— *Jove forbid, there should be done*
amongst us
" *Such things as might offend the weakest*
spleen
" *To fight for and maintain!*"

This passage is not very clear: " weakest spleen" may signify either " the most irritable person," or " him who has the *least* disposition to quarrel;" or, further, the *disposition* itself, either as it is most easily rouzed, or subsists in the smallest degree. Perhaps Troilus only means to correct the vehemence of his argument, by deprecating any ill-will, among his brothers, about the question. " I am (says he) no more concerned than the rest of Priam's sons; and Jove forbid, that, in such a dispute between brothers, there should be any the least act committed that could provoke the most impatient of our tempers to violent contention."

309. " ——— *Gloz'd.*"——

To glose, says Mr. Steevens, is, in Shakspeare, to comment: but in this place, as well as in the passage quoted from Henry the Fifth, it is, I believe, rather to *argue plausibly*: this, too, I take to be the sense of the word, in the instance brought by Mr. Steevens from the Fairy Queen.

SCENE III.

316. " *Agamemnon is a fool,*" &c.

Mr. Malone says, there is here a profane allusion; but I cannot at all perceive it.

" *Make that demand of the prover.*"——

This, to me, is unintelligible: I suppose a word has been changed.

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318. "*Their fraction is more our wish than their faction.*"

Their disruption from each other is better for us than their agreement:—faction is league, merely.

319. "—— *His evasion, wing'd thus with swift scorn,*
"*Cannot outfly our apprehensions.*"

He is not more ready to frame evasions than we are to suspect his sincerity—it is very quaintly expressed.

"——— *Much attribute he hath.*"

Much reputation, honour, praise:—thus, in Hamlet:

"The pith and marrow of our attribute."

And in K. Henry IV. First Part:

"Such attribution should the Douglas have.'

"——— *All his virtues,*
"*Not virtuously on his own part beheld.*"

It is not easy to understand this line, which the commentators have silently passed by.—I suppose it was intended to signify that his virtues, according as Achilles used them, did not appear *to be* virtues.

320. "*Underwrite.*"

This word does not, I believe, mean so much as Dr. Johnson supposes, "to obey," but only to shew deference as to a superior, and in this sense is "subscription," in the quoted instance from Lear, to be understood.

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321. "*Allowance*"

Is "rate," valuation, or estimation, as in Hamlet: "The censure of which one must, in your allowance," &c. And in Othello:

"——— His pilot,
"Of very expert and approv'd allowance."

322. "—— *Whate'er praises itself but in the deed, devours the deed in the praise.*"

Even in the act or "deed" of self-praise, the merit of the action, so praised, is countervailed. Thus one of the Plebeians says of Coriolanus's pride, which is a kind of silent self-applause, "I could be content to give him good report, but that he pays himself by being proud."

"*Things small as nothing, for request's sake only,*
"*He makes important.*"

i. e. Merely because they were requested.

"*Speaks not to himself but with a pride*
"*That quarrels with self-breath.*"

He cannot, though his own flatterer, find terms of eulogy suited to the inordinate claims of his pride. This I suppose is the meaning:

"He speaks to himself," &c.

He is fearful that his own familiarity with himself should be a disgrace. B. STRUTT.

323. "*Kingdom'd Achilles.*"

Achilles, comprehending in himself a haughty state, detached and independent of the rest of mankind.

"*He is so plaguy proud that the death tokens of it.*"

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" Plaguy" should, doubtless, as Mr. Steevens observes, be removed from the line, which it only encumbers.

324. " ——— *Stale his palm.*"

Make his honours, his military trophies so cheap, common and familiar.

" *His fat-already.*"

As well as " to-be-pitied," in the 1st Act, might be added to Mr. Tyrwhitt's list of strange words occurring in this play.

" ——— *I'll pash him*
" *Over the face.*"

" To pash," I believe, means to crush and confound by sudden violence: thus Lee applies the word in the Massacre of Paris:

" Your subtle engines have with labour rais'd
" My anger, like a mighty engine, up,
" To fall and pash thee dead."

325. " *I'll pheeze his pride.*"

I believe " to pheeze" is to thump, to beat with the fist as boxers do.

326. " *He'd have ten shares.*"

An allusion to the distribution of theatrical profits which are still, in some country companies, divided into parts that are called shares.

327. " *Emulous.*"

" Emulous," Mr. Malone says, is *envious*, but I believe it is, rather, *overweening*.

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ACT III. SCENE I.

331. "*Love's invisible soul.*"

The servant would call Helen "the soul of love," and "soul" being invisible, he adds "invisible soul:" this appears to me to be the meaning.

334. "——— *My disposer, Cressida.*"

To whatsoever speaker these words may be assigned, it seems impossible to ascribe a meaning to them.

SCENE II.

340. "*The imaginary relish is so sweet*
"*That it enchants my sense; what will it be*
"*When that the watry palate tastes, indeed,*
"*Love's thrice-reputed nectar!*"

This thought occurs in Romeo and Juliet:

"Ah me! how sweet is love itself, possess'd,
"When but love's shadows are so rich in joy!"

"Watry" is *lickerish, eager to taste.*

343. "*A kiss in fee-farm.*"

Mr. Steevens exclaims, here, "How much more poetically is the same idea expressed in Coriolanus, when the jargon of the law was absent from our author's thoughts!" Was the critic lamenting that Pandarus did not think and speak like Coriolanus?

353. "*And mighty states charácterless are granted.*"

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The same accentuation of "character" we find in Hamlet:

"Look thou charácter; give thy thoughts no tongue."

SCENE III.

357. "——*Through the sight I bear in things, to Jove*
"*I have abandon'd Troy.*"

Mr. Steevens's defence of "love," supposing that word to stand in the place of Jove (for the printing, in the quarto, leaves it dubious), is much strained; and Mr. M. Mason, who calls the present reading nonsense, because Juno, and not Jupiter, was the persecutor of Troy, is rather trifling in sophistry than rationally arguing. Though Calchas had prudently withdrawn from the ruin which he saw impending, but could not avert, and had even rendered some services to the Greeks; it does not appear that he had any such hatred to Troy, as to render probable his saying, he willingly gave her up to the fury of her implacable enemy, though he might, with perfect propriety, and suitably to the decorum of his sacerdotal character, declare that, bowing to the divine will, he had abandoned Troy to the supreme disposer of events and kingdoms. With respect to the words, "the sight I bear in things," Mr. Mason's objections are easily removed; "in" is commonly, throughout these works, put for *into;* and "sight into things" very clearly implies *foresight.*

362. "*In most accepted pain.*"

Pain means *pains, assiduous endeavours.*

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" *Why such unplausive eyes are bent, why turn'd on him.*"

After Sir T. Hanmer had so properly marked the exuberant and interpolated words here, (a correction that Mr. Steevens himself approves of), it is really surprising to find them again deforming the text. Sir T. Hanmer read,

" Why such unplausive eyes are bent on him."

364. " *And not a man for being simply man,*
" *Hath any honour; but honour for those honours.*"

The second " honour" in this line, which spoils the metre and perplexes the sense, was, I think, evidently, a slip of the transcribers, much more excusable than all the editors are who have retained the mistake.

" *The love that lean'd on them as slippery too,*
" *Do one pluck down another; and together,*
" *Die in the fall.*"

How such vicious construction as this should be gravely reprinted, without a note, through successive editions, by editors generally tenacious of accuracy, is astonishing. Concord imperiously requires some correction:

" ——— Not a man, being simply man,
" Hath any honour; but for those hon'oúrs
" That are without him; as place, riches, favour,
" Which, when they fall, as being slippery standers,
" The loves that lean'd on them, as slippery too:
" Do not pluck down another," &c.

367. " *How some men creep in skittish fortune's hall,*
" *While others play the ideots in her eyes.*"

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Dr. Johnson interprets "creep" into *keep out of sight*, a definition that Mr. Malone very properly, in my opinion, rejects; but I cannot admit that Mr. Malone's own explanation of "creep" (remain tamely inactive), is right:—creeping, howsoever tardily, contradistinguished to running, cannot be called inaction. Neither am I satisfied with Dr. Johnson's exposition of "play the ideots in her eyes," *others, though they but play the ideot, are always in her eye, in the way of distinction.* There is an expression belonging to the nursery, from which, I believe, this latter one has been derived, *making babies in the eyes*, from the mutual miniature reflections by looking into each other's eyes. And the sense of the whole I take to be, 'tis strange how some men creep or advance by sluggish paces, in the vestibule or hall of fortune, while others have access to her immediate presence; and familiarly converse with her, face to face.

368. "*As done: perseverance dear, my lord.*"

This defective line stands in the text without any remark, except a note of accentuation in the word perséverance, which seems as if intended to repair or accommodate the metre: but, with the accent so placed, there will be the deficiency of a foot:—we might read,

"As done, '*tis* perseverance dear, my lord."

369. "——— *They——leave you hindmost,*
"*Or, like a gallant horse, fall'n in first rank,*
"*Lie there for pavement to the abject rear.*"

The exhibition which frequently occurs of passages like this, without a note to qualify or

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censure their incongruity, is utterly unpardonable: as the construction stands, it is they, (*i. e.* the ignoble multitude) leave you, or lie there for pavement, whereas the sense is quite the contrary: it is necessary to read, instead of "Lie there for pavement,"

"*You're* left for pavement," &c.

370. "*And give to dust, that is a little gilt,*
"*More laud than gilt o'er-dusted.*"

Theobald appears to me to have had the right conception of this passage: there is evidently intended an opposition between *dust gilded,* and *gold itself, obscured by dust;* and we should, doubtless, read,

"And give to dust, that is a little gilt,
"More laud than gold (*i. e.* than *to* gold) o'er-dusted."

371. "*And drave great Mars to faction.*"

This obsolete propriety of tense occurs again in As You Like It:

"I drave my suitor from a living humour."

"——— *Of this my privacy.*"

There is no need of the word "this," and it spoils the metre.

"——— *In love*
"*With one of Priam's daughters.*
"——— *Ha! known!*"

This is defective: perhaps,

"——— Ha! known *say you?*"

But another hemistic immediately follows this

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372. "*Uncomprehensive deeps.*"

"Uncomprehensive" for "uncomprehensible," the active for the passive form. We find the same license used by Milton:

"The unexpressive nuptial song."

"——— *Almost every grain of Plutus' gold.*"

I am far from disapproving of the easy and proper correction of such a mistake as the insertion of *Pluto* for *Plutus;* but, when Mr. Malone calls it *an obvious error of the press,* I must take the liberty of utterly denying his assertion, and exonerating the printers, by laying the blame directly and solely on the poet; and the votaries of Shakspeare's muse need not blush at such a slip of his, while there is authority no less than that of the learned Bacon, to keep them in countenance: "But in all those things (though wisely layed downe and considered) Ferdinando had failed, but that *Pluto* was better to him than Pallas."

History of the Raigne of King Henry VII.

373. "*There is a mystery (with whom relation*
"*Durst never meddle) in the soul of state.*"

By "relation," I believe, is meant, not as Dr. Johnson supposes, history, but rational deduction, the relation or natural connection of things: in this sense the word is used by Macbeth:

"Augurs, and understood relations have,
"By magpies," &c.

"Whom" for which (the proper neuter pronoun) is wrong.

"*All the commérce that you have had with Troy.*"

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We had this accentuation of commerce before, Act 1, Scene 3, page 271.

"*Unloose.*"

This word, perhaps, should be written, "enloose."

374. "*Omission to do what is necessary*
"*Seals a commission to a blank of danger.*"

By omitting to do what is fit and expedient to be done, we give a discretionary authority—a chart blanch for danger to annoy us.

375. "*A plague of opinion.*"

"Opinion" seems, here, to mean, conceit, self-approbation.

377. "——*His horse—the more capable creature.*"

"Capable," says Mr. Malone, is intelligent, but I believe it is rather, *sensible, susceptible*, as in Hamlet:

"——— His form and cause conjoin'd
"Preaching to stones, would make them capable."

ACT IV. SCENE I.

379. "*A thousand com'plete courses of the sun.*"

The same accentuation we find in Hamlet:

"That thou, dead corse, again in com'plete steel."

380. "*Not palating the taste of her dishonour.*"

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This is tautology, as palating, here, can only signify *tasting*, or *perceiving by the palate.*

382. "*We'll not commend what we intend to sell.*"

As Paris had no design to sell Helen, I do not understand this passage as it stands: perhaps a word has been changed, "you," says Paris,

"——— Do as chapmen do,
"Dispraise the thing that you desire to buy;
"But we, in silence, hold this virtue well."

i. e. But we, tacitly approving of your policy, will conform to it, and only

"Not commend *till* we intend to sell."

SCENE II.

384. "*With wings more momentary-swift than thought.*"

Thus in Hamlet:

"——— On wings as swift
"As meditation or the thoughts of love."

"*As tediously as hell.*"

Sir T. Hanmer's restoration of the metre ought to be adopted:

"Tedious as hell."

385. "*You bring me to do, and then you flout me too.*"

Cressida, it is true, is not distinguished for her delicacy, yet there is no need to suppose, with Mr. Collins, that "do," here, is used, as in some other places, in a wanton sense: Cressida only

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means to say, *You bring or induce me to commit the act for which you afterwards reproach me:* this general signification is evident from Pandarus's question, "To do what? what have I brought you to do?"

387. "*How my achievements mock me!*"

Here, Mr. Steevens subjoins, so in Anthony and Cleopatra,

"——— And mock our eyes with air,"

as if the passage referred to were any illustration of that which was immediately before us; indeed, that gentleman frequently "shuffles us off with such uncurrent pay:" he compliments his readers, too, largely, in thus supposing them all to be as knowing as himself. This practice, in which Mr. Steevens often indulges, of dismissing a difficult passage with only saying *so*, in such a play, and *so*, in another, where, indeed, a remarkable word may have place, but not at all amounting to explanation, reminds me of an instance of the late Mr. Bannister's pleasantry on this very subject. The present remarker was applauding the labours and sagacity of Mr. Steevens, to whom he thought, as still he does, that every reader of Shakspeare has extensive obligations. Yes, says Bannister, many of that gentleman's remarks may be ingenious and profound, but I have too often found them to be only *so so*.

388. "*Good, good, my lord; the secrets of nature.*"

As the accent cannot rest upon the latter syllable of natúre, a word is wanting to the measure: we might read,

"The secrets e'en of nature."

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390. "*With sounding Troilus. I will not go from Troy.*"

Mr. Steevens's offered ellipsis, for reducing this line to metre, is not wanted; as the common contraction of "I will" to "I'll" is sufficient for the purpose.

SCENE IV.

394. "*Time*———
"*—Scants us with a single famish'd kiss,*
"*Distasted with the salt of broken tears.*"

i. e. Says Mr. Malone, of tears to which we are not permitted to give full vent; but I believe the meaning rather is, a single kiss, unfed, uncherished by our wonted continuity of pressure, and disrelished or made unpalatable by the salt of abruptly-extorted tears.

397. "*They're loving, well compos'd, with gifts of nature flowing.*"

This extravagant line, without any thing to recommend it, is not in the quarto, and must have been, I think, an unskilful interpolation.

398. "—— *A still and dumb-discoursive devil.*"

In Measure for Measure we meet with a similar thought:

"A prone and speechless dialect."

"*Do you think I will?*"
Troil. "*No.*"

Some words here have been lost: perhaps we might read,

Cres. "How! do you think I will be tempted?"
Troil. "——— No."

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"*While some, with cunning gild their copper crowns,*
"*With truth and plainness, I do wear mine bare.*"

There is here a very capricious association of ideas, specious impudence and mercenary fraud appear to be implied in the first line. Anachronism is no obstacle to prevent the delight of a jingle, and Troilus is made to talk, with equal freedom, of gilding a piece of *English coin*, and the disguising impudent falsehood under the shew of honesty.

400. "*I'll answer to my lust.*"

This, surely, should be "list," the reading which Dr. Johnson contends for.

SCENE V.

403. "*Give with thy trumpet a loud note to Troy,*
"——— *That the appalled air*
"*May pierce the head of the great combatant.*"

This seems to have a metaphisical reference to the doctrine of sounds.

404. "*Thou blow'st for Hector.*"
Ulysses. "*No trumpet answers.*"

There was no need for Ulysses to tell what must be known by the rest as well as himself.—These words were a stage direction, which has stupidly been thrust into the text;—the next words complete the measure:

"——— *'Tis but early days.*"

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"Early days," indeed, for an early hour or time of the day, is an extraordinary expression, and early day would not much reconcile it: we might read,

"It is early *yet*."

405. "*May I, sweet lady, beg a kiss of you?*"
Cres. "*You may.*"
Ulys. "——— *I do desire it.*"
Cres. "——— *Why beg then.*"

This passage would have passed without remark by me, but that Dr. Johnson seems to have mistaken the meaning, when, supposing a rhyme to be intended, he says we should read, in the concluding words of Cressida:

"——— Why beg, *two*."

The humour intended, such as it is, I take to be very different, and to depend upon the words of Ulysses' first question to the lady, "May I beg a kiss?" to which Cressida answers, "You may;" holding in reserve her advantage of equivocation, *the permission to kiss*, and *the leave to ask a kiss*; as, in *The Taming of a Shrew:*

Cath. "Let me entreat you, stay?"
Petr. "I am content."
Cath. "And will you stay?"
Petr. "I am content that *you entreat* my stay,
"But yet not stay, entreat me how you will."

406. "*There's language in her eye, her cheek, her lip,*
"*Nay, her foot speaks; her wanton spirits look out,*
"*At every joint and motive of her body.*"

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Dryden seems to have made use of this thought, and refined it, in his epitaph on Mrs. Killegrew:

"So faultless was the frame, as if the whole
"Had been an emanation of the soul."

407. "*These encounterers, so glib of tongue,*
"*That give a coasting welcome ere it comes.*"

I do not think that any of the attempts to explain this passage has been successful; and yet it seems to me to be not at all abstruse. Dr. Johnson says, "a coasting welcome" means an *amorous address*, but he omits to tell us how it does so: and Mr. Malone says it is a *conciliatory welcome*, one *that makes silent advances before the tongue has uttered a word;* and he fortifies his explanation by this passage from Venus and Adonis:

"Anon she hears them chaunt it lustily,
"And all in haste she coasteth to the cry."

But "coasting," in this instance, is merely a word by which the poet has chosen to express motion, and does not in the least, to my apprehension, clear up the text before us—*give a coasting welcome.* Mr. M. Mason is confident that we should read "*accosting*, welcome," because, as the text stands, there is, he says, no antecedent to the pronoun it; but the antecedent appears to me very obvious in welcome. "This forward woman (says Ulysses) *gives* the welcome she ought first to have *received;* she holds out, indiscriminately, as *coasting navigators* do, the *flag* of salutation to every port or region that she arrives at.

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408. " ——— *What shall be done*
" *To him that victory commands ?*"

This is equivocally expressed: " him that victory commands," may as well imply " him who is subdued," as him who conquers. The succeeding words, however, shew that here the latter is the sense.

412. " ——— *Vindicative.*"

Another word peculiar, I believe, to this play.

413. " ——— *Addition.*"

Addition is title, distinction, &c. as in many other places.

415. " *The issue is embracement:—Ajax, farewell.*"

An easy transposition would procure measure:

" ——— Farewell, Ajax!"

417. " *Venus' glove.*"———

Venus' glove, I suppose, means no more than a token of amorous assignation; as a man's glove or gauntlet is a chivalrous signal for combat.—As to a glove *made of flowers*, I have as little conception of it as Mr. Steevens.

423. " ——— *The general state, I fear,*
" *Can scarce entreat you to be odd with him.*"

" Suspend (says Ajax) your threats, until accident or agreement bring you together in the field:

" You may have every day enough of Hector,
" If you have *stomach*:"———

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But upon your caprice only, not any regard to the general good, must such a meeting depend.

ACT V. SCENE I.

427. " ——— *You ruinous butt.*"——

Butt, I suppose, is put for " buttress," as expressive of deformity.

" ——— *Ruinous butt.*"——

Crazy vessel. B. STRUTT.

430. " ——— *A herring without a roe.*"——

This expression occurs in Romeo and Juliet:

" Without his roe, like a dried herring."

SCENE II.

433. " *She will sing any man at first sight.*"
Ther. " *And any man may sing her, if he can take her cliff.*"

" Sing," as well as " cliff," appears to have a second covert meaning, which the commentators have omitted to explain. I am unable to supply the deficiency, with respect to the former word, and unwilling to furnish the suggestion in the latter.

443. " *If there be rule in unity itself.*"

If there be any such thing as consistency in nature, if any individual thing be really and unchangeably itself.

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" ——— *Rule in unity.*"

" Unity" is God. B. STRUTT.

446. "*Shall dizzy.*"——

This verb, with a ludicrous application, occurs in Hamlet:

" Dizzy the arithmetic of memory."

447. " ——— *O Cressid!*

" *Let all untruths stand by thy stained name,*

" *And they'll seem glorious.*"

This thought occurs in Cymbeline:

" ——— It is I

" That all th' abhorred things o' the earth amend,

" By being worse than they."

And again—

" ——— Every villain be call'd

" Posthumus Leonatus, and be villany

" Less than it was."——

SCENE III.

450. " ——— *Do not count it holy*

" *To hurt, by being just.*"

" Just," for " faithful to a vow."

451. " ——— *The weather of my fate.*"

The command of the wind, *the weather-gage.* Rosalind says, of her heart, that it keeps " the windy side of care."

452. " —*The fan and wind of your fair sword.*"

" Fair sword," your honourable sword. In Hamlet we meet with a line like this:

" But with the whiff and wind of his fell sword."

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453. "*Who should withhold me?*"

Some words are wanting; perhaps these:

"Who is there, *brother, tell me,* should withhold me?"

454. "——— *I myself*
"*Am like a prophet suddenly enrapt.*"

Thus says John of Gaunt, in K. Richard II.

"Methinks I am a prophet, new-inspir'd."

SCENE XI.

479. "*A goodly med'cine for my aching bones.*"

The nurse in Romeo and Juliet exclaims:

"Is this the poultice for my aching bones?"

Upon many pages of this play the stamp of Shakspeare is distinctly impressed: but an attentive examination will, I believe, convince the discriminating reader, that, here, as upon other occasions, the genius and taste of our poet have been exercised upon the work of some former writer. The versification and the diction have frequently no more resemblance to the style of Shakspeare, than has that multitude of uncouth words, phrases, and accentuations peculiar to this play, and to the list of which, set down by Mr. Tyrwhitt, may be added these:—orgulous, primogenitive, oppugnancy, neglection, to-be-pitied, fat-already, subsēquent, prescience, disme, propend, transportance, commérce, violenteth, maculation, impair, (adjective) vindicative, commixtion, mirable, seld. (seldom) convive, recordation, constring'd, frush.

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CORIOLANUS.

ACT I. SCENE I.

6. "*If they would yield us but the superfluity, while it were wholesome, we might guess, they relieved us humanely.*"

There would, in that case, be room for a supposition that they were influenced by humanity, in relieving us.

7. "*And could be content to give him good report for't, but that he pays himself with being proud.*"

He prevents the applause that is due to his great actions, by his own arrogant estimation of them.

"*What he hath done famously, he did it to that end.*"

To the end, or with the motive of fame, or vain glory.

"*He did it to please his mother, and to be partly proud.*"

But Marcius was not *partly* proud; he was thoroughly and extremely proud, "even to the altitude of his virtue." The sense is—"and partly to indulge his pride." Perhaps incorrectness of expression was designed.

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9. " *To scale 't a little more.*"

Theobald's emendation, *stale 't*, I believe, is right: continue the trite repetition. In the same sense the word occurs in Julius Cæsar:

" Were I a common laugher, or did use
" To stale, with ordinary oaths, my love
" To every new protestor."

Mr. Steevens says, that " to scale," is *to disperse*; but, besides that dispersion implies a separation of parts, (a sense incompatible with the context) how can repeating a story to those who have heard it before, be called dispersing it?

11. " *Like labour with the rest; where the other instruments*
" *Did see,*" &c.

I am not sure that " where," in this place, is put for *whereas*, as Dr. Johnson says; it may mean no more than *in which state of comparison.*

" *They are not such as you.*"
" ——— *Your belly's answer: What!*"

How the word " what" came in here, or why it is suffered so stupidly to burthen the measure, I am unable to discover.

12. " ——— *I will tell you;*
" *If you'll bestow a small (of what you have little,)*
" *Patience,*" &c.

" A small of patience" is a mode of speech, I believe, unsupported by any example. I suppose the author wrote:

" If you'll bestow a little (of what you've little,)
" Patience," &c.

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" *I send it through the rivers of your blood,*
" *Even to the court, the heart,—to the seat*
o'the brain."

I am clearly of Mr. Malone's opinion, that the text is right; and, thinking so, am persuaded that the poet makes an obvious distinction between " the heart" and the " seat of the brain," which Mr. Malone would explain as synonymous. The seat of the brain cannot, surely, be any thing but the head. The *reasoning faculty* might, doubtless, be imagined by Shakspeare, as well as others, to reside in the heart, but that hypothesis had no tendency to remove the *brain* from its natural repository. Those who use brain figuratively, to express reason, consider reason as the result of the brain's operation, and would never so apply the word if they supposed the heart to be the region of intellect; accordingly, Camden, in the instance produced by Mr. Malone, ascribes to the heart advice and reason, but does not say a syllable about *brains.*

14. " *Thou rascal, that art worst in blood, to*
run
" *Lead'st first to win some vantage.*—"

I do not think there is in this place any allusion to deer, either fat or lean; but that " blood" refers to running horses; and that " rascal" means only, according to its common usage, a base fellow. Thou rascal, the most ignoble of the whole troop, that hast not blood or spirit to run fairly, dost meanly take the start of all, in order, by such advantage, to repair thy natural inferiority.

16. " *Beneath abhorring.—What would you*
have, you curs ?"

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The word "have," here, which overloads the line, might be spared.

"*To make him worthy, whose offence subdues him,*
"*And curse that justice did it.*"——

I am inclined to Mr. Steevens's explanation of this passage; but it will admit of a different construction, taking "that" for the conjunction, not the pronoun, and understanding "curse" as the verb neuter. Ye extol him whose offence subjected him to punishment, and then *rail*, that justice exercised her function on him.

"——— *What would you have, you curs.*"

The corruption of using, thus, the plural accusative of thou, for the nominative *ye*, as well as for the nominative and accusative singular of that pronoun, has become so general and inveterate, as not to admit of reformation; but while this can only be lamented, we are not bound to submit to the inversion of the impropriety, and take *ye* for *you*, in the accusative plural, as here.

17. "——— *Trust ye?*"

Which can only stand imperatively. We should read:

"——— Hang ye! Trust you?"

i. e. Go hang yourselves! Trust you, indeed!

"——— *What's their seeking?*"

"Seeking" is, here, as Mr. Malone observes, a substantive; but there is a want of congruity in the terms of the question and answer. We might read:

"——— What's their seeking?"

Men. "Corn at their own rates; whereof, they *do* say," &c.

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" ——— *Who's like to rise,*
" *Who thrives, and who declines : side factions, and give out*
" *Conjectural marriages.*"——

The hypermeter here, I have no doubt, was interpolation; but I cannot, with Mr. Steevens, call it tasteless; on the contrary, I think that this excess was a correction by Shakspeare himself, who carelessly omitted to expunge the words he had superseded. Supposing them all, as I do, to be the words of our poet, we ought to retain those which are the best; and I would read:

" ——— Who's like to rise,
" Who thrives, declines: side factions, and give out
" Conjectural marriages."———

18. " *Below their cobbled shoes. They say, there's grain enough ?*"

Of this line, " enough" may well be spared, to preserve the metre:

" Below their cobbled shoes. They say, there's grain !"

This surely is *enough*, and Coriolanus would have scorned to give the rabble a *grain* more.

" ——— *As high*
" *As I could pick my lance.*"

Pitch is certainly, at this day, in Yorkshire, and other places, pronounced as pick; though, perhaps, we ought rather to write it *pich*. The hemistic inclines one to suppose some words have been lost—perhaps like these:

" As I could pich my lance. *Away, ye knaves.*"

19. " *For though abundantly they lack discretion,*
" *Yet are they passing cowardly.*"———

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This is admirably expressed. Courage is naturally inconsiderate and imprudent; but these fellows, though too stupid to be capable of prudential regards, are yet absolute cowards.

" *Yet are they passing cowardly. But, I beseech you.*"

The line might be restored to metre thus:

" Yet are they passing, coward. I beseech you."

This phraseology, to the readers of Shakspeare, and his contemporaries, needs no illustration.

19. " —— *A petition granted them, a strange one,*
" *(To break the heart of generosity.)*"

I am not satisfied that Dr. Johnson's explanation of this passage is right, or that generosity is high birth: I rather think the sense is, *to destroy the vital principle of generosity, or bounty, by such an abuse of it.*

20. " *Go, get you home, you fragments!*"

A fragment is wanting here; perhaps, " *hence, begone.*"

21. " *Where's Caius Marcius?*"
Mar. " —— *Here: What's the matter?*"

The elision in " what's" ought to be removed, or some other word added to make up the measure.

" —— Here: What is the matter?"

Or—

" —— Here: *Now*, what's the matter?"
" —— *I'd revolt, to make*
" *Only my wars with him.*"——

This is inaccurate; it should be:

" —— I'd revolt, to make
" My wars *only* with him."——

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A similar dislocation occurs in Dryden's Cimon and Iphigenia:

"Her bosom to the view was only bare,"

instead of

"Her bosom only, to the view was bare."

22. "——— *Worshipful mutineers.*"

For the sake of the measure, we might read:

"——— Worthy mutineers!"

23. "*Your valour puts well forth: pray, follow.*"

This is defective. We might read:

"——— *I* pray *you*, follow."

"*The present wars devour him.*"———

I believe this alludes to the eagerness and ardour with which Marcius is caressed by those who regard him as Rome's great champion. The wars furnish occasion for devouring him with caresses. If this will not be admitted, I must, with Dr. Warburton, consider the words as an imprecation. "Too proud to be so valiant," means, I suppose, no more than, too proud of being so valiant as he is.

25. "——— *In what fashion,*
"*More than in singularity, he goes.*"

This is very obscure, and I do not think the commentators have succeeded in explaining it.—All the sense I can extract from it is this—Let us go and hear what circumstances, beside his peculiar pride, accompany him on this occasion.

SCENE II.

28. "*Farewell.*"

This third "farewell" should be dismissed, as a useless burthen to the line."

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SCENE III.

29. " *I ——— was pleased to let him seek danger where he was like to find fame.*"

Here is a striking difference between the language of poetry and that of prose: in plain construction, it would have been, *to let him seek fame where he was likely to find danger.*

30. " *Had I a dozen sons,* &c. *I had rather had eleven die,*" &c.

This wants correction. It should be:

" Had I a dozen sons, &c. I *would* rather *have* eleven die," &c.

" *Methinks, I hear hither your husband's drum.*"

" To hear hither" is a strange expression, and, I suspect, corruption. Perhaps we should read:

" Methinks, *e'en now,* I hear your husband's drum."

" *See him pluck Aufidius down by the hair.*"

Here, too, a transposition of words is necessary.

" See him pluck down Aufidius by the hair."

" *As children from a bear, the Volces shunning him.*"

As we cannot admit the expression " shunning from," I would read:

" As children shun a bear, the Volces flying him."

Or else:

" As children fly a bear, the Volces shunning him."

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Methinks, I see him stamp thus, and call thus."

Should it not be, rather:

"Methinks, I see him stamp thus, and thus call."

31. "——— *Gilt his trophy.*"———

Gilt is merely gilding.

"——— *Hector's forehead, when it spit forth blood*
"*At Grecian swords' contending.*"———

"Contending at" is not a just expression, and I think it is plain a word has, by mistake, been altered. I read, instead of contending, *contemning*, in the neuter sense, which agrees perfectly with the spirit of what went before:

"——— "Spit forth blood
"At Grecian swords, *contemning.*"——

i. e. Contemptuously."

"——— *Tell Valeria,*
"*We are fit to bid her welcome.*"

Some words, I suppose, are lost: perhaps it was—

"*That* we are *waiting here*, to bid her welcome."

Again there follows an awkward hemistic—

"*And tread upon his neck*—"

which might be thus supplied.

Val. "——— *Good day to you.*"

"My ladies both," I take to be interpolated.

SCENE IV.

34. "*My horse to yours, no.*"
"——— *'Tis done.*"
"——— *Agreed.*"

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A syllable is wanting here to the measure, which may be easily supplied:

" My horse to yours, no*t so.*"
" ——— 'Tis done."
" ——— Agreed."
" ——— *Within this mile and half.*"

The hypermeter should be removed, by making the answer correspondent to what is afterwards said, p. 43, concerning the distance between the armies:

" How far off lie these armies?"
" ——— *Not a mile.*"

36. " ——— *Your cloven army.*"

I am not sure whether this means your army that is divided by policy, or your army, which Marcius has cleft or cut asunder.

" *They do disdain us much beyond our thoughts.*"

Beyond what we had any conception of.

37. " *You shames of Rome! you herd of— Boils and plagues.*"

This abruption is highly dramatic, and a figure that Lee is often happy in the use of; as in The Massacre of Paris:

" ——— For Beeza, too,
" That set him on, with the rewards of heaven,
" To act so black, so deep, so damn'd a murder.
" ——— O why will Charles thus sheath the sword of justice," &c.

38. " *Have shut him in.*"
" ——— *To the pot, I warrant him.*"

The phrase, I believe, is not " to *the* pot," but only " *to pot*," which here preserves the metre.

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40. " ——— *As if the world*
" *Were feverous, and did tremble.*"

We find, in K. Henry IV. First Part, a similar expression:

" The frame and the foundation of the earth
" Shak'd like a coward."

And again:

" The heavens were all on fire, the earth did tremble."

And, in Julius Cæsar:

" ——— The sway of earth
" Shakes like a thing infirm."

SCENE V.

42. " *The blood I drop is rather physical.*"

" Physical" for " medicinal," as in Julius Cæsar:

" Is Brutus sick! and is it physical,
" To walk unbrac'd?"

SCENE VI.

45. " *Even like a fawning greyhound in the leash,*
" *To let him slip at will.*"

We find the same image in K. Henry V.

" Methinks ye stand like greyhounds in the slips,
" Straining upon the start."

47. " *We prove this very hour.*"

Disclose the event of it.

48. " ——— *March,*
" *And four shall quickly draw out my command,*
" *Which men are best inclin'd.*"

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There is, I think, no doubt of this passage being corrupted, the commentators have all failed in explaining it; and, indeed, as it stands, it is inexplicable.

SCENE VII.

49. " ——— *Keep your duties*
" *As I have set them down. If I do send, dispatch,*" &c.

We might read smoothly:

" As they're set down; if I do send dispatch."

SCENE VIII.

50. " *Not Afric owns a serpent, I abhor*
" *More than thy fame and envy.*"

Envy, I believe, is used here in its ordinary signification; and the meaning of the passage I take to be plainly this, Africa owns not a serpent that I more abhor than I do thy fame, and the envy which is excited by that fame. " Owns," I suspect, should be *owes*.

51. " ——*The whip of your bragg'd progeny.*"

The scourge (of the Greeks) belonging to the race which boasts its lineage from the kings of Troy. B. STRUTT.

52. " ——— *Your condemned seconds.*"

Mr. Steevens's defence of this reading appears to me much strained; and I do not hesitate to adopt Dr. Johnson's emendation, " *contemned.*"

SCENE IX.

55. " *Well might they fester 'gainst ingratitude.*"

" 'Gainst" for *at* or by reason of.

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" *(Whereof we have ta'en good, and good store)*
of all."

As a negative repeated, contradicts itself, so the repetition of " good," here, is only productive of *evil:* I suppose the word fell into the page by mistake: it certainly should be ejected from the line:

" (Whereof we have ta'en store, and good) of all."

" The treasure," &c.

55. " ——— *When drums and trumpets shall,*
" *I'the field prove flatterers, let courts and*
cities be
" *Made all of false-fac'd soothing.*"

The word " let," which is not necessary to the construction, and loads the metre, should be dismissed.

56. " ——— *When steel grows*
" *Soft as the parasite's silk, let him be made*
" *An overture for the wars.*"

Whether we are to understand the silk or the parasite as the antecedent to which " him" refers, " an overture for the wars," means, I believe, a signal, an ensign, or displayed flag.

57. " ——— *Give you truly.*

Deliver your character and deservings faithfully.

" ——— *His trim belonging.*"

" Belonging," a noun, appertenance: as, in Measure for Measure,

" Thyself and thy belonging."

" *Coriolanus.*"

This Agnomen has furnished an opportunity for speculative refinement to amuse us, of late, upon the stage, with a very whimsical mode of

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pronunciation, not by placing the emphasis upon the second syllable, as in Cor'ioli, (which the metre forbids,) but by making the *unaccentuated* i, long, contrary to, I believe, an unvarying rule, by which i, preceding o, or, indeed, any other vowel, is short, unless it be emphatic also; thus we say, soci'ety, impi'ety, vari'ety; but we say sōcĭal, im'pĭous, vārĭous; and not sōcīal im'pīous vārīous: we say vi'olent, ri'otous; but we say, fūrĭous, cūrĭous, not fūrīous, cūrīous; in short, until I know an instance of the i going before another vowel, with the long or open sound, unless, at the same time, it be emphatic, till I can find a single example to countenance this cacophonous utterance of Cōrĭolanus, I shall conform to custom and prosody, and say Cōrĭolānus.

58. "*To undercrest your good addition.*
"*To the fairness of my power.*"

The meaning, I believe, is, to confirm, as well as I can, by deeds, my right to those honourable distinctions which you bestow upon me; for "fairness," I wish we might read, "fulness."

59. "——— *I sometimes lay, here in Corioli,*
"*At a poor man's house; he us'd me kindly.*"

There is a syllable wanting to the measure, and North's translation of Plutarch seems to afford the means of supplying the defect:

"At a poor *Volce's* house; he us'd me kindly."
"——— *His name?*
"——— *By Jupiter, forgot:—*
"*I am weary,*" &c.

These casual peculiarities of character Shakspeare is fond of exhibiting. Brutus forgets where he had laid his book; and Hotspur forgets to bring the map. Though these incidents are not at all connected with the plot or conduct of the play, they are all highly interesting.

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SCENE X.

60. "*I would I were a Roman; for I cannot,*
"*Being a Volce, be that I am.*"

I would I were of any other country, even that of our enemy; for the disgrace which has fallen upon the Volcians is utterly incompatible with the honour and dignity that otherwise and naturally belong to me.

61. "——— *My valour's poison'd*
"*With only suffering stain by him; for him*
"*Shall fly out of itself.*"

Part of the difficulty, here, arrises from the improper construction already noted in a preceding passage:

"——— I'd revolt to make
"Only my wars on him."

Instead of, my wars only on him. Here the sense is,

"——— My valour's poisoned,
"Only with suffering stain by him."

That degradation subdues my honourable courage, which, for his sake, or, by his means, will vanish, or fly out of itself.

ACT II. SCENE I.

65. "——— *Else your actions would grow wondrous single.*"

"Single" and "double" appear sometimes to be used with a meaning different from the obvious ones, and imply small, feeble, inconsiderable; and great, powerful, and overbearing; thus, besides the instance before us, the Chief Justice in the Second

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Part of K. Henry IV. tells Falstaff, that his wit is single; whereby I suppose is meant small, weak, unfortified; and, on the other hand, we find, in Othello, a voice as *double* as the duke's; that is, as strong, as efficient.

66. "*Then you should discover a brace of unmeriting, proud, violent, testy magistrates (alias fools) as any in Rome.*"

Mr. Malone thinks it proper to tell us, here, that this was the phraseology of Shakspeare's age, of which he had found many instances in the books of that time. This is really a very extraordinary remark, as the expression, to which it refers, is neither peculiar to Shakspeare, nor to the writers of his time; but was then, and has been ever since, the language of all our poets:

"——— Black it stood as night,
"Fierce as ten furies, horrible as hell."
Paradise Lost.

"—— O! my earthly saint! I see your visage,
"Pale as the cherubin at Adam's fall. *N. Lee.*

And again:

"——— O! a kiss,
"Balmy as cordials that recover souls;
"Chaste as maids' sighs, and keen as mothers' longing." *Ibidem.*

Shakspeare, like any other poet, either admits or rejects the comparative particle at the beginning of the sentence, just as it may suit the structure of his verse; he admits it in this very play:

"——— Let me clip thee
"In arms as sound as when I woo'd; in heart
"As merry as when our nuptial day was done."

And also in Julius Cæsar:

"As dear to me as are the ruddy drops
"That visit my sad heart."

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And here it is remarkable that an excellent poet of our own time, who imitated this latter passage, chose to reject the initiate conjunction, and adopt that mode of expression which is called *the phraseology of Shakspeare's age:*

" Dear as the light that visits these sad eyes,
" Dear as the ruddy drops that warm my heart."
Gray. The Bard.

67. " *The ass in compound with the major part of your syllables.*"

I suppose there is a quibble intended here; ass, alluding to the imputed dullness of the citizen, and to the particle *as*, which, perhaps, formerly, as it is now, was often used by the vulgar out of its place.

73. " *In honour follows, Coriolanus.*"

From the line preceding, a word might, without injury, be borrowed, to repair the deficiency of this:

" ——— He hath won,
" With fame, a name to Caius Marcíús;
" In honour, Coriolanus follows these."
" *My gracious silence, hail!*"

" Gracious" is amiable—it is beautifully expressed. Thus, in Much Ado About Nothing:

" ——— On my eyelids shall conjecture hang,
" To turn all thoughts of beauty into harm,
" And never shall it more be gracíoús."

75. " *Menenius, ever, ever.*"

These words seem useless; and, perhaps, were better omitted.

76. " ——— *I have liv'd*
" *To see inherited my very wishes.*"

To see myself in possession of what I wished

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for: wishes for the *objects of* wish. Thus, K. Richard III. says to Buckingham,

" Think, how I may do thee good,
" And be inheritor of thy desire."

" *I had rather be their servant, in my way,*
" *Than sway with them in theirs.*"

" With," here, has a loose signification, *with reference to*, as if the speaker had said, he lords it with them, *i. e.* he domineers over them.

77. " *While she chats him: the kitchen malkin pins*," &c.

The measure, here, is imperfect; I suppose we should read,

" While she chats *to* him," &c.

79. " *As if that whatsoever God*," &c.

" *Quisquis fuit ille deorum.*" *Ovid.*

80. " *From where he should begin, and end.*"

We should, perhaps, read,

" From where he should begin *to the* end."

" *As he is proud to do't.*

I do not think that Dr. Johnson's interpretation of these words is right. Sicinius says that the commons, for a very slight cause, will forget Coriolanus's new honours; and, that he will furnish such cause there is no more doubt than there is of his having pride enough for the purpose.

83. " ——*This, as you say, suggested*
" *At some time when his soaring insolence*
" *Shall teach the people —— will be his fire,*
" *To kindle their dry stubble.*"

It seems, to me, wonderful, that the commentators should have overlooked a most easy correc-

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tion, which will restore this passage to complete sense; the word that has perplexed them all, "teach," is not, I am persuaded, *instruct*, (from which no suitable meaning can be drawn,) but *tech, i. e.* irritate, *excite the techiness* of the people, which at once reconciles the whole context; Shakspeare would have no scruple to make such a verb from *techy*."

SCENE II.

87. "——— *To remember,*
"*With honours like himself.*"

Suitable to his deservings.

"*Leave nothing out for length.*"

Do not, for fear of being prolix, leave untold any material circumstance.

89. "*Than hear say how I got them.*"

Than hear it told how, &c. This, though not unusual, is a very corrupt phrase.

93. "*From face to foot*
"*He was a thing of blood.*"

The same image is introduced in Hamlet:

"From head to foot
"Now is he total gules."

95. "——— *Is content*
"*To spend the time, to end it.*"

Is content to pass away his life, to the end of it, without being dazzled or allured by those rewards and distinctions, that are the objects of ordinary ambition.

96. "*Take to you, as your predecessors have,*
"*Your honour with your form.*"

This is carelessly expressed: Menenius does

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not mean, "take your honour, &c. as your predecessors have done," &c. but, take, as they have done, the form of humility, and *with it* take to you (*i. e.* bear in mind) your real internal worth and dignity, to atone for this exterior and temporary disgrace.

97. "*We recommend to you, tribunes of the people,*
"*Our purpose to them; and to our noble Consul,*
"*Wish we all joy and honour.*"

It is strange that the text should be exhibited in this manner, from which no sense can be drawn, after Mr. M. Mason had so clearly and judiciously thus corrected the punctuation, and displayed the meaning:

"We recommend to you, tribunes of the people,
"Our purpose; to them and to our noble consul
"We wish all joy and honour."

98. "*May they perceive his intent! he that will require them.*"

This line is unmetrical; we might read, (rejecting an unnecessary word,)

"May they perceive it! he that will require them."

"*As if he did contemn what he requested*
"*Should be,*" &c.

"Contemn," here, is neutral—as if he did contemn *that*, what he requested, should, &c.

SCENE III.

"*Once, if he do require our voices.*"

I believe this was a casual transposition of words at the press; and that we should read,

If once he do require," &c.

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99, " *If he show us his wounds—we are to put our tongues into those wounds, and speak for them.*"

Thus, in Julius Cæsar:

" ——— Wounds,
" Which, like dumb mouths, do ope their ruby lips,
" To beg the voice and utterance of my tongue."

" *For once, when we stood up about the corn.*"

I perceive no reason for supposing the word " once," here, to have any other import than the common and obvious one, at one time, or upon a certain occasion.

107. " ——— *Battles thrice six*
" *I have seen and heard of.*"——

I believe it should be—I have seen, *or* heard of. Coriolanus, although he is in earnest desirous to be consul, cannot omit his pride, which checks him in this recital of his exploits. " Battles thrice six I have seen—or heard some vague reports of."

111. " ——— *Arriving*
" *A place of potency.*"

" Arrive," in another place, assumes this active form:

" But ere we could arrive the point propos'd."
Julius Cæsar.

112. " *Of no more voice*
" *Than dogs, that are as often beat for barking,*
" *As, therefore, kept to do so.*"

There is, here, a careless pleonasm: " therefore," or else " to do so," is superfluous. The text, I believe, is corrupted. A similar thought to this occurred before:

" Of no more soul nor fitness for the world,
" Than camels in their war, who have their provender,

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" Only for bearing burdens; and hard blows,
" For sinking under them."

115. " *Scaling his present bearing with his past.*"

The sense, I believe is, as Dr. Johnson has given it, *weighing* his past and present behaviour; but it may be, " surveying from an advantageous eminence," overlooking the specious policy of his present humility, in allusion to a wall and scaling ladder. The same uncertainty of meaning attends this word in another place:

" The corrupt deputy scal'd."
Measure for Measure.

" ——— *Say, you ne'er had done't*

This is hypermetrical; " say" might be ejected, and the passage run thus:

" Your sudden approbation: you'd (*i. e.* you had) ne'er done't,

ACT III. SCENE I.

116. " *Make road.*"

Incursion, inroad.

120. " ——— *Let them*
" *Regard me as I do not flatter; and*
" *Therein behold themselves.*"

I believe Coriolanus only means to say, that the plebeians were as little inclined to flatter the nobility, as he was to flatter them.

124. " *You are plebeians,*
" *If they be senators; and they are no less,*
" *When both your voices blended, the greatest taste*
" *Most palates theirs.*"

The greatest taste, I believe, is, the preponderancy of the public inclination or will, which, when plebeians are allowed to vote with their superiors, is sure to be on the side of the former.—Taste, I suppose, we must interpret *appetite.*

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185. "*He would not flatter Neptune for his trident,*
"*Nor Jove for his power to thunder.*"

This is a strong instance, indeed, of the noble pride of Marcius, not to abate his dignity even for the power to gratify his spleen towards the hated multitude.

139. "——— *The service of the foot,*
"*Being once gangren'd, is not then respected,*
"*For what before it was.*"

This last line and half, I am persuaded, with Dr. Warburton, could not have proceeded from the apologist of Coriolanus, who was, probably, about to say something very different, when Cicinius interrupted him:

Men. "——— The service of the foot"———
Cic. "Being once gangren'd," &c.
Men. "——— *One word more, one word.*"
Brut. "Spread further:

The measure wants a foot: we might read,
"—— One word more, one word, *I say.*"

140. "——— *The end of it,*
"*Unknown to the beginning.*"

i. e. Popular outrages conclude, generally, in extremities which were never thought of, at the commencement.

141. "——— '*Ill bring him to you.*"

A syllable is wanting: perhaps,
"In our first way,
"——— I'll bring him to you, *strait.*

SCENE II.

142. "*I muse, my mother.*"

There is disorder here in the metre, which might be repaired thus:

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" ——— Yet will I still
" Be thus."
Patr. " ——— You do the nobler."
Cor. " ——— I muse, mother."

The words rejected may well be spared: again,

" ——— *To shew bare heads;*
" *In congregations (to) yawn, be still, and wonder.*"

The particle *to* should be withdrawn.

144. " ——— *A heart as little apt as yours.*"
" Apt," for *pliant, practicable.*

145. " *If it be honour, in your wars, to seem*
" *The same you are not (which, for your best ends,*
" *You adopt your policy) how is it less, or worse,*
" *That it shall hold companionship in peace,*
" *With honour, as in war.*"

This is another of those passages which the commentators seem to have thought too plain to require any explanation, yet I find great difficulty in searching for the meaning and for the order of the construction: as the text stands, this is the argument, if it be honour, in war, to seem different from what you are, how is it less fitting that it should hold companionship with honour, in peace as well as in war? *i. e.* how is it that honour shall not hold companionship with *honour?* for " honour" is the only antecedent to " it." All that I can do to obtain sense or consistency is, by substituting *policy* for " honour," in the second instance: " If it be honour in your wars to seem, &c. how is it less fitting that it should hold, in peace, the same companionship with policy that it does in war?"

" *Nor by the matter (which) your heart prompts you to.*"

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" Which" should be withdrawn.

146. " *But with such words that are but rooted in.*"

The comparison requires the conjunction *as* instead of the pronoun " that."

" *Your tongue, though but bastards, and syllables.*"

This is only a line in syllables; we might obtain metre by a slight change:

"Your tongue, *al*though but bastards, syllables
" Of no allowance," &c.

147. " ——— *Take in a town.*"

" Take in," I believe, is not so much " to conquer," as " to bring into the circle or scope of dominion:" thus, in Anthony and Cleopatra:

" *Take in* that province, and *enfranchise* this."

" ——— *I am, in this,*
" *Your wife, your son, these senators,*" &c.

I am persuaded that Dr. Warburton's interpretation is right; in this advice which I give, I urge the wishes of all your other friends.

148. " *Go to them, with this bonnet in thy hand,*
" *And thus far having stretch'd it,*" &c.

The action of Volumnia's taking hold of the bonnet, and instructing Coriolanus how to use it, would be extremely unbecoming; yet the words seem to imply all this. The passage, I fear, is incurably corrupt, and I am unable, with all the aid of the commentators, to find out either the construction or sense of what follows:

" ——— Waving thy head
" Which, often thus correcting thy stout heart,
" That, humble as the ripest mulberry,
" Now will not hold the handling."

151 " ——*They have pardons, being ask'd, as free*
" *As words to little purpose.*

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They are as kindly forgiving as foolishly loquacious.

" ——— *Thou had'st rather.*"

It should be,

" ——— Thou *would'st* rather."

This corruption has been remarked by Dr. Lowth, and proceeds, as he has justly observed, from mistaking the contraction of I would, thou wouldst; *I'd, thou'dst*, for I had, thou hadst, &c.

152. " *This mould of Marcius.*"

" Mould," here, I believe, is put equivocally for frame, and piece of earth.

153. " ——— *Such a part, which never.*"

This inaccuracy occurred before; the pronoun instead of the comparative conjunction *as.*

154. " ——— *My arm'd knees,*
" *Who bow'd but in my stirrop,*" &c.

The personification of " knees" is very violent; I should be inclined to insert "which."

" ——— *Let*
" *Thy mother rather feel thy pride, than fear*
" *Thy dangerous stoutness.*"

Dr. Johnson's explanation is right, and has support in a kindred sentiment in Macbeth:

" Let the frame of things disjoint, both the worlds suffer,
" Ere we will eat our meal in fear," &c.

155. " *Well, mildly be it then, mildly.*"

This is defective: perhaps we might add,

" Well mildly be it then, (as you say,) mildly!"

Thus, in Othello:

" And she's obedient, as you say, obedient!"

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SCENE III.

156. " *Insisting on the old prerogative,*
" *And power i' the truth o' the cause.*"

I believe the meaning is, insisting on the right and power you have to proceed in taking vengeance on him whose crimes are fairly and truly prov'd before you.

159. " *First hear me speak.*
" ——— *Well say; peace, ho!*

The deficient measure might be made up thus:

" First hear me speak.
" ——— Well say; peace, ho! *say on.*"

160. " ——— *Such as become a soldier,*
" *Rather than envy you.*"

Envy, I believe, is not accurately defined, here, either by Dr. Johnson, Mr. Monk Mason, or Mr. Malone. It is, I think, in the present instance, neither put to express malignity, injury, nor ill will; but merely blame, censure, reproach; in which sense the noun was, in our poet's time, very commonly applied; as, by Bacon: " This tax (called beneuolence) was deuised by Edward the Fourth, for which he sustained much enuie." *Hist. of K. Henry VII.* Again, speaking of Bishop Morton, " He was willing also to take envy from the king more than the king was willing to put upon him; for the king cared not for subterfuges, but would stand enuie, and appeare in any thing that was to his mind."

161. " ——— *In*
" *Thy lying tongue both numbers, I would say,*
" Thou liest *unto thee,*" &c.

The force of the climax, here, is defeated by anticipation: if it was notorious that the tribune

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had a lying tongue, there was nothing very forcible in telling him "he lied:" the word, I am persuaded, has been introduced by the carelessness of the printer or transcriber, instead of some other; possibly "*brutal*," or, perhaps, more likely, *tribune* tongue.

"——— *I would say,*
"*Thou liest, unto thee, with a voice as free*
"*As I do pray the gods.*"

This is imperfect construction; the preposition *with* is wanting, in the comparison, to the implied pronouns *which* and *that:*

"As I do pray the gods with, *i. e.* as (that with which) I do pray," &c.

We might read, with less inaccuracy,

"——— As *when* I pray the gods."

I say with less inaccuracy, for, in the emended reading, the ellipsis assumes more than can be strictly demanded:

"——— As (it is) when I pray," &c.

But this has at least the sanction of our author's example in another passage of this play:

"——— O let me clip thee
"In arms as sound as when I woo'd, in heart
"As merry as when our nuptial day was done
"And tapers burn'd to bedward."

"——— *I'll know no further.*"

The measure is defective; but might easily be repaired:

Com. "——— Know,
"I pray you, *yet to*"——
Cor. "——— I will know no further."

163. "*You common cry of curs.*"———

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" Cry," says Mr. Malone, "signifies troop or pack;" but it implies something more: it means a collection of mongrels, or unbred dogs, such as are not fit for the chace, but only interrupt it. Thus, in Othello, Roderigo says, " I do follow here in the chace, not like *a hound that hunts*, but one that fills-up the *cry*."

ACT IV. SCENE I.

168. " *Resume that spirit, when you were wont to say.*"

This is an ellipsis too violent:—" That spirit, (which you possess'd) when," &c.

170. " ——— *Noble touch.*"———

Refined and attested nobility.

SCENE II.

174. " *In anger, Juno-like. Come, come, come.*" *Men.* " *Fye, fye, fye!*"

We might exclaim, once more, fye! upon the transcriber, here, who, instead of adding the word a third time, should rather have removed the third " come," which would have furnished the measure.

SCENE IV.

177. " ——— *City,*
" *'Tis I that made thy widows.*"

Dr. Young appears to have had this soliloquy in his mind, when he wrote that of Zanga:

" Proud, haughty Spain, that thirst'st for Moorish blood,
" Dost thou not feel thy deadly foe within thee?
" Shake not thy tow'rs, where'er I pass along,
" Conscious of ruin, and thy great destroyer!"

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SCENE V.

184. "*My name is Caius Marcius.*"———
An incident much resembling this submission of Coriolanus, and his reconcilement with Aufidius, is described by Tacitus, Lib. 12 Anal. where Mithridates, throwing himself upon the clemency of his old enemy, Eunones, obtains his friendship:

"*Igitur cultu, vultuque quam maxime ad præsentem fortunam comparato, regiam ingreditur, genibusque ejus provolutus, Mithridates, inquit, terra marique Romanis per tot annos quæsitus, sponte adsum; utere ut voles prole magni Achemenis, quod mihi solum hostes non abstulerunt. At Eunones, claritudine viri, mutatione rerum, & prece haud degenere permotus, allevat supplicem, laudatque quod gentem Adorsorum quòd, suam dexteram petendæ veniæ delegerit.*

185. "——— *The spleen*
"*Of all the under fiends.*"———
Mr. Steevens is very diverting here, about subordination among fiends, predominance of inveteracy, and Jack Cade; while, I suppose, it is pretty evident that the word "under" has no other meaning than a reference to the *nether position of hell.*

186. "*It be to do thee service.*"
"——— *O Marcius, Marcius.*"
The "O" should not be suffered to oppress the metre, here, but might be carried usefully into the next line:

"A root of ancient envy. *O! if Jupiter.*"

Yet this is not necessary; for the latter syllable of envy may be sunk in the succeeding vowel:

"A root of ancient envy. If Jupiter."

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188. "*We have been down together,*———
"*And wak'd.*"———

The parenthesis, which Mr. Malone suggests, would indeed be necessary to reconcile the construction; but I think the poet had, manifestly, forgot the order in which the sentence ought to proceed.

189. "*To fright them, ere destroy. But come in.*"

This is lame. We might supply a word:
"——— But come *we* in."

191. "*Sanctifies himself with's hand.*"

I am inclined to think that "sanctifies" is used here, howsoever improperly, to signify only, *gives him sanction, currency, authenticity,* in the honour of *shaking hands* with him.

SCENE VI.

195. "*Of late. Hail, sir!*"
"——— *Hail to you both.*"

A foot is wanting here. I would read:
"Of late. Hail *to you,* sir!"
"——— Hail to you both."

Again—

197. "*Without assistance.*"
"——— *I think not so.*"

We should add *do,* or *nay:*
"——— I *do* think not so,"

Or—
"*Nay,* I think not so."

199. "——— *Turns their countenances.*"

Make them look pale, "*blanches their cheeks.*"

204. "——— *Obeys his points.*"

Does as he appoints, or orders.

205. "——— *You and your cry.*"———

Vide Act 3, P. 474.

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"*Shall us to the Capitol?*"
This barbarism occurs in Cymbeline:
"Shall us have a play of this?"

"*These are a side.*"——
A party, a faction.

SCENE VII.

206. "*I cannot help it now;*
"*Unless, by using means, I lame the foot*
"*Of our design.*"——
This is licentiously elliptical. "I cannot help it, unless by using means, (whereby I should) lame the foot," &c.

"—— *Some news is come*
"*That turns their countenances.*"
I suspect, the poet wrote *soure* news; the u and the r might be readily mistaken for an m.

208. "—— *So banish'd: But he has a merit,*
"*To choke it in the utterance.*"
I am inclined to think that "it," in this passage, refers to the sentence or decree of banishment; and that choke is used for destroy or cancel by counterbalance; the article "a," I think, should be removed: the six lines following appear utterly unintelligible.

ACT V. SCENE I.

212. "*It was a bare petition of the state.*"
Bare, here, I believe, is naked, not covered or adorned with fitness or plausibility.

213. *Unheard; what then?*"
Something appears to have been lost: perhaps, "Unheard; what then? *How should I then appear?*"

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" *But as a discontented friend, grief-shot*
" *With his unkindness? Say't be so?*"

" Say't be so," I take to be an idle interpolation, and would use Brutus's words to complete the line:

" ——— *But* yet your good will."

215. " ——— *What he would not,*
" *Bound with an oath, to yield to his conditions.*"

It is very difficult to reconcile the construction here, or to adapt a meaning to it. I believe that some words have been lost.

SCENE II.

218. " ——— *Whence are you?*"
" ——— *Stand, and go back.*"

This is not measure:

" ——— Whence are you? ~~*speak!*~~"
" ——— Stand *there, or get you* back."
" *To speak with Coriolanus.*"
" ——— *From whence?*"
" ——— *From Rome.*"

The useless preposition should be omitted.

" ——— *Our general*
" *Will no more hear from thence.*"

This hemistic might be repaired thus:

" Will hear no more from *Rome; so get you back.*"

" ——— *It is lots to blanks,*
" *My name hath touch'd your ears.*"——

" Lots" is explained prizes; and if so, as Menenius argues, that the chances are in favour of his having been named by Coriolanus, we ought to read, " it is blanks to lots;" but Mr. Steevens says, " lots to blanks" is equivalent to " all the world to nothing." Is it not the very reverse?

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SCENE III.

226. " ——— *Out, affection!*
" *All bond and privilege of nature, break!*"
Thus in King Lear:
" Crack nature's moulds, all germins spill at once,
" That make ungrateful man."———

230. " *The things, I have forsworn to grant.*"
i. e. Sworn not to grant."

232. " ——— *To poor we.*"
We should be altered to *us*, in the text.

233. " *Rather to show a noble grace to both parts.*"
" Parts" would be sufficiently implied, if the measure were disburthened of the word.

234. " ——— *To charge thy sulphur with a bolt*
" *That should but rive an oak.*"———
" Should," here, is put for *would*; according to a custom, common in our author's time, (and still prevailing in Ireland) of confounding the auxiliary verbs *shall* and *will*. The thought occurs in another place:
" Merciful heaven!
" Thou rather, with thy sharp and sulphurous bolt,
" Split'st the unwedgeable and knarled oak,
" Than the soft myrtle." *Measure for Measure.*

234. " *To tear with thunder the wide cheeks o'the air.*"
In King Lear we find the same thought:
" Blow winds, and crack your cheeks."

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235. "*To his surname Coriolanus 'longs more pride,*
"*Than pity to our prayers.*"———

Volumnia would here disclaim any share in her son's pride, which he does not derive from his nativity, but from his foreign *addition*.

SCENE IV.

238. "*He sits in his state, as a thing made for Alexander.*"

It appears doubtful whether this means, he sits like a statue of Alexander, or, he is seated in a magnificence of state, resembling that of Alexander.

SCENE V.

241. "——— *Him I accuse,*———
"——— *Hath enter'd,*" &c.

No examples of similar mistakes should warrant the grossness of this being suffered to disgrace the text. "Him" should be changed to *he*, without remark.

245. "*There was a yielding; This admits no excuse.*"

"Excuse" might be compressed to accord with the metre, by the elision which is used in The Merchant of Venice:

"That scuse serves many men to save their gifts."

This play, the merits of which Dr. Johnson has no less justly than elegantly appreciated, is generally written in the true spirit of the author.

END OF VOL. I.

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